

BROADWAY BUZZ

Dramatic

20 Cents
DEC. 11, 1920

Mirror

and THEATRE WORLD



In compliment to the **GARRY McGARRY** *Now with the Famous*
Knights of Columbus and *Players-Lasky Company*

Illustrated Stage & Screen Reviews

"MISS SHIPMAN IS A NEW STAR UPON THIS ORBIT"—PERCY HAMMOND

"SHE'S A LITTLE WONDER"—ASHTON STEVENS

"CAUGHT HER AUDIENCE AND
HELD IT CAPTIVE UNTIL THE END"—O. L. HALL

"HELEN SHIPMAN IS IRRESISTIBLE"—THE OPTIMIST

"IS SURE TO BECOME A ROYAL FAVORITE
IN THE LOOP"—AMY LESLIE

HELEN SHIPMAN

NOW PLAYING IN "IRENE"

By PERCY HAMMOND

One scarcely knows which was the happier influence at the Garrick last evening—Miss Helen Shipman or "Irene," the pretty musical play wherein Miss Shipman is the prima donna. Both are fine and one is adorable, to take a bargain word from the busy basement; and so the scrupulous recorder of the event will report that while "Irene" is superior, its leading young woman is superlative, suggesting warily, as he does so, that a smart unusual frolic like "Irene" inspires critical hysterics in chroniclers otherwise grave, cynical, and self-controlled.

Miss Shipman is a new star upon this orbit, but she is eminent in Boston and other important New England centers, as the principal actress in secondary troupes performing such opera as "Oh, Boy," having been discovered by Morris Gest. New to our prairie theatre, she burst out last night, at the Garrick a rare comedienne, not too comely a person, but a slim child of great charm, modest, elfin, and with the eagerness of a joyous sprite—the happiest prima donna I ever saw, after she learned from the early encores that all of us liked her. I thought her singing was very bad, until, between the acts, I encountered Mr. James Montgomery, the author, who informed me, not offensively, that it was rather good. Miss Shipman in "Irene" has one of those sure fire Cinderella roles, of which you have seen a thousand, but she gives to it a thoroughbred something, that causes it to be new. Her fresh fragmentary reminiscences of Miss Laurette Taylor, in case you catch them, are a beguiling, if momentary substitute for that long absent personality; and I have seen no girl in the long list who so pleasantly approximated Miss Taylor's earthly and fairy charm.

By O. L. HALL

The name of Helen Shipman may signify nothing to you, but its owner, an eager, engaging and rather tuneful young woman of distinctive Hibernian type, means much to "Irene," the latest variant of the Cinderella story, told last

night to a houseful at the Garrick. She is young—very young—and is not as stagewise as she will be when she is older, but she is blessed with a recreating sense of character, with an irrepressible sense of humor, and with a charitable wish to please.

She begins the play in the guise of a forlorn shopgirl, with a halting step, a timid gaze and an astonishing volubility. A healthful slenderness, blue eyes, a wistful countenance, and a certain practiced air of musing make her embodiment of Irene approach the ideal. She is a delightful young creature playing a good part for all there is in it. Her voice is of fair range and of good volume, but it is only now ripening into lush beauty of tone and she has not yet learned how to make the best use of it. But she possesses the twin gifts of comedy and of song—a rare combination—and she cannot escape applause.

Miss Shipman's success last night was immediate and large. She quickly caught her audience and held it captive until the end. From the frightened and dowdy shopgirl of the first act she was transformed into a male dressmaker's prize mannequin and was provided with many costly wearables.

In these she negotiated many songs and traversed many dances, and she was almost as much of a sprite in the latter as she was thrush in the former.

The show "went over" with a bang last night—of that there is no question. It is a buoyant, jovial, melodious diversion, and Miss Shipman, unstarred, is certain to win the favor of this discriminating public.

By AMY LESLIE

Helen Shipman Sure to Win.

Helen Shipman is sure to become a royal favorite in the loop. She is a capital young actress with both comedy and apt pathos at her command and she sings charmingly, dances like a sylph and has madonna eyes of blue and nice teeth. Her music is the whole charm string of gems in the score and this evening everybody who heard her Irene sing "My Alice Blue Gown" must be humming it.

By ASHTON STEVENS

"Irene" has everything.

I shan't say that Helen Shipman is great. She's too young and dear and clever to be great yet awhile. You mustn't be great on the stage, till you're umpty years old, which Helen ain't by a score. But she's a little wonder—I've got to say that much. She's a singing girl and an actress of character—not, oh not, a "character actress"—too. She's got a scale in her histrionism as well as a scale in her birdie throat.

And—never forget this—she's got a wonderful part. They haven't written parts like Irene's since Alice Neilsen was not a grand opera singer—and then they didn't write them quite as alluringly as Mr. Montgomery has written this one. It's so witty, yet so natural.

Mr. Montgomery has done a craftsman's job. His little comedy stands up well. It is brisk, humorous, characterful; and its sophistication is beautifully masked. For, of course, it really is sophisticated.

By THE OPTIMIST

Helen Shipman is irresistible as the shop girl longing for a higher sphere. Mr. Litel, the wealthy young man who originates the plot, is lost from the moment Miss Shipman sings about her "beguiling stylish" costume, an "Alice Blue Gown," which just faded away until there was not enough for a skirt for mother, so they made a shirtwaist for brother. That is not a small half of the story. Miss Shipman herself is the big half. Her acting of Irene will be referred to in another decade by old-timers when they see a new musical comedy and remark, "Not since the days of 'Irene.'"

Mr. Coote and Miss Shipman reach a high spot in the evening of music, with Earl Weixelbaum directing the orchestra, when they sing "To Love You."

Well, "Irene" (Miss Shipman) is here and the loop has no reason to be unhappy.

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H. A. WYCKOFF,
President

S. JAY KAUFMAN
Editor-in-Chief

W. S. PATJENS, V. Pres.; L. R. REID, Edit.; J. J. MARTIN, Mging. Edit.; JOHNNY O'CONNOR, MARK VANCE, BENJ. DE CASSERES, Assoc. Edits.; JACK NEWMARK, Adv. Mgr.; J. G. RALSTON, Adv. Director

CHICAGO
STATE LAKE BLDG.
ROBERT D. BONIEL, Mgr.

LOS ANGELES
424 SOUTH BROADWAY
RAY DAVIDSON, Manager

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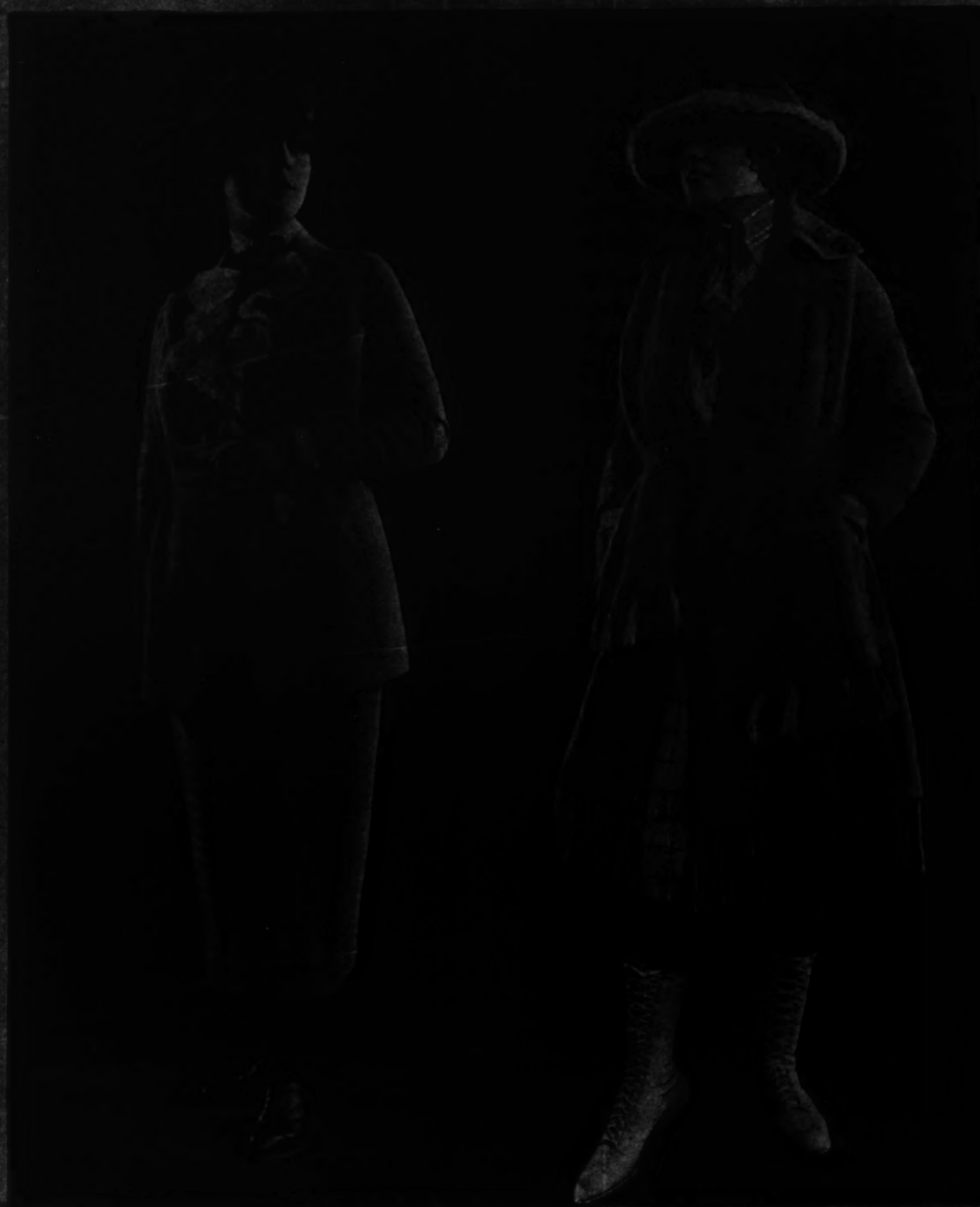
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DRAMATIC MIRROR

Page S. Jay Kaufman!

DEAR S. J. K. I have just received the Bartholomae article. It's great. And I have others by Sobel, O'Connor, Vance and Martin. But yours isn't here. Remember you promised to write about the different plays of the year. I mean "different." You know—the odd, and the unusual. Like the stuff you always like to rave about. Well, where is it? Let's have it before tomorrow morning. Or sooner. The Christmas issue looks in the words of Barnum or Kelcey Allen or whoever it was, "Bigger and better than ever."

Yours,
L. R.

Dear L. R.:

Right. It'll be ready. And there are a number of other articles.

Yours,
S. J. K.

On a Moving

"Emperor Jones" came to the Princess. Which is precisely as it should be.

Do You Want to Go Into Mourning?
See this page next week

On Advertising

Some of the managers have been using the opinions of critics. The result is that one or two of the critics have been accused of writing lines which the managers could use. Now one of the managers decides he will use the opinions of theatregoers. On the theory that if an architect says he liked a play all other architects will like it. The obvious answer is that the average architect will at once say that if another architect likes a play he is certain not to like it. And there you are.

On the Closed Shop

Fortunately the matter of the "closed shop" will not have to be settled at once. The time will give those who favor or disapprove it a chance for a more mature consideration. And that a careful consideration is always a very sensible thing for temperamental persons.

And who are more temperamental than those of the theatre—whether actors or managers? The managers become temperamental if only by imitation. And once the thing gets hold it clings.

Raymond Hitchcock is usually a very sane person. And being in a sense on both sides of the fence—being an actor-manager—what he says deserves rather more thought than one who is only on one side of the fence.

And he says, quite calmly:

"The Equity has accomplished a great thing for the actor. That the great actors who could command anything they wanted made it possible for the struggling ones to benefit and receive the same recognition

makes a brotherhood stronger than rules or by-laws. If they vote a closed shop or an Equity shop, they lose sight of the great purpose for which Equity stands and instead of increasing that feeling of brotherhood, by having the closed shop, they will create hatred, and any organization that creates hatred tumbles by its own indigestion."

I want to know what you think of it? Let's have the average man's opinion. We'll print them all.

On a Conservatoire

Arnold Daly says he will do his "bit." Which means that it will be a modern affair.

On American Actors in London

Just what brought about Edgar Selwyn's opinions on American plays in London as printed in the Times one cannot discover. The viewpoint is valuable however in the reference not so much to actresses and players as to actors. Says Mr. Selwyn:

"The welcome that is given the American actress, however, does not extend to the American actor. He is not a welcome visitor to the London stage—a most unjust situation, for America is always quick to recognize the ability of an English actor and to extend to him a hearty welcome. The British attitude in this respect only hampers her own growth in the art of the theatre. Certainly, a generous co-operation with American producers and players would be of tremendous advantage to the London stage—particularly through this period of recuperation from a very trashy class of entertainment which grew in favor during the war. These entertainments were de-

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
VINCENT COLEMAN
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
SAMUEL JAFFEE
ELISE BARTLETT
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MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND



ELSIE FERGUSON

Who, having completed a trip around the world, is planning a return to the stage, following an appearance in Paramount pictures

signed to entertain the Tommies, and swept the London stage with the thoroughness of a plague. Because of it the London stage has a considerable distance to go if it would reclaim its former standards."

On Promises

Marc Klaw made a promise. So did Harrison Grey Fiske. That they would send me their. "I remembers." And that they were to be given you herein. I warn them. We are holding space for those beginning early in January. I warn them.

Do You Want to Go Into Mourning?
See this page next week

On An Actor On Another Actor

He may have said it between acts. The editor and Barrymore met in the lobby so I am told. He may have written it by saying it in the word "Great." In any case the Times says, "After the performance at the Greenwich Village Theatre on Wednesday evening, John Barrymore, as one of the audience, sent to the dramatic editor of this newspaper the message which follows:

"I have just returned from seeing Mr. Ben-Ami's performance in 'Samson and Delilah' and feel impelled to write to you, who have had 'the eyes to see,' not only how deeply moved and impressed I was by such a peculiarly rare exposition of inspired acting—as that has possibly only the personal value of an extraordinary spiritual experience—but mainly to thank you for so magnificently exploiting to a very much occupied public, eager for rare and beautiful things, this genuinely arresting genius."

On Managers' Youth

I went to a certain restaurant the other day. It was the lunch hour. There sat a dozen of the leading managers.

And I was struck by the youth of the lot. Not an old man amongst them. One was over fifty but he was a youth. In his attitudes. He was light and eager and happy and pleasant.

How do they retain their youth?

Is it due to the gambling nature of the theatre as a business?

Do You Want to Go Into Mourning?
See this page next week



HELEN FERGUSON

Who has won distinction for herself by her charming work in the leading roles of "The Mutiny of the Elsinore" and other pictures for Metro

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

COULD the ninety-year old man in Jersey who hasn't missed a movie show in 103 nights be called the paramount fan?

Words and Music

Dr. Berthold Baer no longer decorates the newspapers, and life would be intolerably duller as a result were it not that the paid-for peans of praise of Childs Restaurant continue. Childs might do away with this obscure but zealous lyricist, and his costly songs which are conveniently called advertisements. But think what might happen. The prices of several articles of food might be lowered.

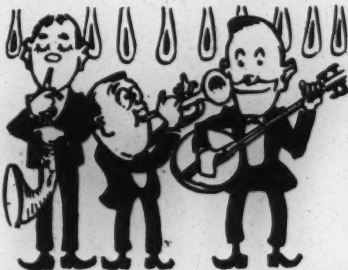
"One of the compelling necessities after a war is to stop hating," says Mr. McAdoo, looking in the direction, it might be inferred, of Col. Harvey.

A Bill of Large Denomination

Sir: What has happened? Are all the millionaires going broke? Dear, dear! 'Tis, in sooth, a pretty howdy-doo to look at a Keith billboard and see the following members of the idle rich all assembled on one bill: Gertrude Vanderbilt, A. C. Astor, Rolls and Royce, The Four Fords, The Morgan Dancers—Yours for democracy—Herb Crooker.

So Much for So Much

Most of us are willing to pay the extra subway fare that the Interborough officials are so eager to obtain, provided something is done for our comfort or entertainment during our underground journeys. Let them provide some scandals of high life to be printed in large type on the windows, or, better yet, let



them furnish a revue that would include dancing, jazz and sentimental songs—an impromptu revue given by newsboys in the subway the other night aroused the passengers to genuine enthusiasm—and most of us will be glad to pay the extra cents. We don't want to pay more for a trip that is now the last word in boredom.

Critics may continue to put John E. Kellard's Shakespearean performances on the grill but Mr. Kellard can, if he cares to, make his ugliest face at them. He gave "Hamlet" a run of 100 nights at the Garden Theatre a few years ago.

It's all Greek to me, said the Tammany politician blithely as he tried to understand the strange situation in which Constantine and the Allies are found.



Maybe You Have Better Lines

"Emma Goldman Probes the Pogroms in Ukraina," sings the Globe in headline. A truly lyrical line! And one that should inspire most every versifier to expand it to a stanza. Might not the other lines be?

And Lockwood grills the grafters in New York, Politicians pound the profiteer (though I suspect they're not sincere)

And "Black-and-Tans" catch Sinn Fein men in Cork.

What has Delysia to say about Sunday blue laws?

Gone Are the Days

Word has gone out from Chicago—why Chicago?—that the old freaks of the show world are to be banished from county and State fairs this year. The news is not surprising. The freaks have had nothing new to offer for years. They have consisted of the same old exhibits of "missing links," "tattooed men," "lion-faced boys," "bearded ladies" and "living skeletons." People have seen them over and over until they have refused to patronize them any longer. Sentiment is all right in its way but it can be over-emphasized, and continuing to exhibit freaks merely out of sentiment for old traditions has not met general response. Mr. Barnum again is right. Indeed, he always seems to be right. People want to be fooled. And if they cannot find freaks to fool them they will find glib salesmen of wildcat stocks who will.

Of Course, Not

Can you imagine New York without a six-day bicycle race or a "championship" wrestling match

The Rule of Three

Three has a mystic significance on Broadway this season. Most every manager has "three big hits." Scan the amusement column and observe that Belasco has "The Gold Diggers," "Call the Doctor," and "One;" that Brady has "The Skin Game," "Thy Name is Woman," and "The Young Visitors;" that Cohan has "Mary," "The Tavern" and "The Meanest Man in the World;" that Dillingham has "Tip Top," "Good Times" and "The Half Moon;" that the Selwyns are housing "Jimmie," "Tickle Me" and "The Mirage."

The height of courage: The Governor of Texas visiting in Mexico.

"I've just been to see 'Over the Hill to the Poorhouse,'" phoned M. A., breathlessly, "but I couldn't find out what county the poorhouse was in."

Christmas (Door) Bells

"The flavoring of home made Christmas plum pudding with alcoholic spirits is in violation of the prohibition enforcement law, and such food is liable to seizure."—(news item). What if the zealous enforcement agents should decide upon a



house-to-house canvass on Christmas Day to trail the plum pudding to its lair! It is possible. Anything is possible in this idiotic age. You had better do your Christmas plum-pudding eating early.

All-American? Not Quite

Grantland Rice compiles the "All All-Time All-American" team, and allots the places of left tackle to Sinn Fein and quarterback to Ponzi. Now Mr. Rice may be hard pressed for substitutes but it seems to me that Sinn Fein and Ponzi do not really suit an All-American team.

Why Research Work Is Not More Popular

"I could kiss you for twenty-four hours," writes a college professor to the lady in the case in an alleged love letter which the World prints, "and then find fault with the universe because the days are not longer. Let us go to the North Pole, where the days and nights are six months long." And then the World adds significantly, in speaking of the professor, "he had made a national reputation for his research work on the behavior of animals, especially monkeys."

That was a shrewd stroke on the part of John Golden to change the name of "Dear Me" merely to "Me." Golden, of course, is counting heavily on the patronage of the millions of egotists in New York.

Willard, it is said, wants to fight Dempsey again. A pathetic idea. But what is more pathetic there are many, many people who would pay considerable money to see the fight.

We Know Where It Goes

"Why is the paper money now circulating in this section of the country the raggedest and filthiest ever seen?" asks the Evening World. "It's a rare thing in New York these days to get any kind of a small denomination bill that is fit to be handled with anything but the tongs." Bills that the Evening World does not care to handle may be forwarded to Jack Dempsey, Douglas Fairbanks, Henry Ford, Charlie Chaplin, John D. Rockefeller, Mary Pickford and Frank Bacon—they'll get them all sooner or later anyway.

A janitor in Malden, Mass., has just been left a fortune of \$250,000. It's been a big year for janitors. They have all been getting rich—one way or another.

Grant Had Use for Sunday

In his latest curtain speech, Frank Bacon in the old soldier's uniform of Bill Jones in "Lightnin'," discusses the Sunday blues. "The general ideal of making Sunday a day of peace and quiet reminds me," he says, "of what happened when Grant and I were before Vicksburg. He had been opening his mail, and throwing me a bunch of letters, saying: 'Bill, what do you think of that?' The letters were all about the violation of the Sabbath by the soldiers—playing cards and run-sheep-run and prisoner's base, and all that, and asking the general to send the men to the nearest church for Sunday. Well, I didn't know what to say, but Grant did. 'Bill,' he ordered, 'call up Robert E. Lee and see if he won't agree to stop all fighting on Sunday.'"

"Rubye De Remer Is Completed," headlines the Exhibitor's Trade Review, as if to imply that here is a picture star, so to speak, in the making.

Put Gabriel on the Stage

Some one—preferably Leo Ditrichstein—should dramatize D'Annunzio and his Fiume enterprise. Such a subject ought to make extravagant melodrama of a most amusing sort. Certainly you cannot cry about D'Annunzio, you cannot be-



come angry or emotional. There is but one thing you can do—you can laugh at him and pretend to be thrilled by his behavior. Here is a wonderful opportunity, Mr. Ditrichstein, for a four-act play with a climax provided in D'Annunzio's declaration of war against the whole world.

So It Seems

The Puritan went forth to pray (He even went on Monday) He has come back—but now to prey Upon the joys of Sunday.



"Ladies'

(Above) Charles Ruggles and Edward Douglas accidentally find themselves in a Turkish bath on ladies' night, disguised as women. Note the expression of amazement which o'erspreads their eager faces. Can it be that they are enjoying themselves? Perfectly oblivious of an audience, Judith Vosselli pursues a routine of calisthenics

Night'

(Below) Grace Kaber, Helen Barnes and Judith Vosselli indulge in the luxury of the steam room. And John Cumberland at the left goes through a series of agonizing adventures amidst this bevy of beauty nightly at the Eltinge Theatre, where A. H. Woods is presenting Avery Hopwood's and Charlton Andrews' amusing farce



NOTES OF THE LONDON STAGE

Calthrop in New Harcourt Play — "Naughty Princess" a Hit—Success of "Chu Chin Chow"

DONALD CALTHROP has presented at the Comedy Theatre a comedy in three acts, by Cyril Harcourt, founded upon the American novel, "Too Much Efficiency," by A. J. Rath, entitled: "Will You Kiss Me?" Calthrop, besides producing the play with skill, acts with all the energy required, and also displays pleasing sincerity in the scenes with the charming and captivating Constance of Marjorie Gordon. One of the hits of the performance is made by Ann Trevor, most natural in her representation of the flapper, and others are to be credited to Charles V. France and Mary Brough.

Produced at the Garrick and then taken to the Lyric, first for matinees, then in the evening bill, Ernest Hutchinson's powerful and poignant capital vs. labor drama, "The Right to Strike," reached its sixtieth performance and its third West End resting place on Monday, Nov. 15, at the Queens, where it will presumably remain until the house is required by Elsie Janis.

The last performance of "Jig-Saw" at the London Hippodrome will take place on Dec. 11, after which the house will be closed for rehearsals of "Aladdin."

"B24" is the title of a sketch based upon a story by Sir A. Conan Doyle, which will be produced at the Hippodrome, Boscombe, on Monday.

Harry Foster, son of George Foster, the well known variety agent, has returned from a six weeks booking tour of America. While over in the States Mr. Foster booked Tom Burke, Joseph Hislop, Bob Pender, and several other artists and has engaged about twenty "star attractions"

To Visit This Country

in the near future. William Morris, the American agent, came over on the same boat to complete arrangements for presenting Sir Harry Laurier in London. Mr. Morris returns to New York in about ten days time, but is visiting England again some time in January.

George Grossmith and Edward Laurillard are to be congratulated upon the brilliant and

Artistic Production

of "The Naughty Princess," an opera bouffe in two acts (adapted from "La Reine Joyeuse," by Andre Barde), book by J. Hastings Turner, lyrics by Andrian Ross, and music by Charles Cuvillier. Mr. Cuvillier, it will be seen, has followed Sullivan, as well as Offenbach, now and then, and his score, of true musicianly quality throughout, is receiving the required artistic and refined rendering from the company at the Adelphi; notably from Lily St. John, from George Grossmith, not seen and heard for years to greater

advantage than in a quiet and subdued delineation of "A Good Young Man"; from Yvonne Arnaud, sprightly and piquant as ever, from W. H. Berry, whom some, rather late in the day, are discovering rightly to be perhaps the best singing comedian at present engaged in "light musical pieces."

James K. Hackett continues his beautiful production of "Macbeth" at the Aldwych. Mr. Hackett's performance of the title role is, indeed, a notable achievement.

The Lord Mayor's Show took the form of a pageant, under the direction of Louis N. Parker, entitled "The Makers of London," embracing the period of Julius Caesar to that of William the Conqueror. There were two hundred characters mounted and on foot.

Arthur Pearce has bought the Alexandra, Stoke Newington, which has been under the control of Sir Oswald Stoll, at a price approaching £100,000. Mr. Pearce, who controls several cinemas in South London, opened his first picture house in a boot-repairer's shop in South London. "Chu Chin Chow."

Has Been Witnessed

by nearly three millions of people, and has contributed £57,500 in entertainment tax to the Inland Revenue. All through the past four years, while something like 400 plays have been produced, revived, and have disappeared from the London stage, Oscar Asche's "musical tale of the East" has played to full houses.

FRANK J. WOOLF.

New Barrie Play Opens

Sir James M. Barrie's new play, "Mary Rose," was presented for the first time in America at the Apollo Theatre, Atlantic City, Dec. 2, with Ruth Chatterton in the stellar role, under the management of Charles Frohman, Inc.

A splendid performance was given by the entire cast, which includes besides Miss Chatterton, Tom Nesbit, a young English actor, who made his American debut on this occasion in the leading male part of the play, a part in which he had already scored a success in London; O. B. Clarence, Ada-King, Winifred Fraser, A. S. Homewood and Guy Buckley.

"Vogues and Vanities" Opens in Boston

The renamed "Here And There" show now bearing the title of "Vogues and Vanities" is making its premiere this week at the Majestic, Boston. In the show that is sponsored by E. Ray Goetz, are William Kent and Johnny Dooley. It contains a combination of odds and ends, with individual specialties standing out.

William Hodge a Hit in Chicago

With the support of a perfect cast, William Hodge, who has just opened in Chicago in "The Guest of Honor," is even more delightful than usual. He has written and staged the play himself and his homespun philosophy and whimsical humor have scored a triumph in the western city.

BROADWAY TIME TABLE—Week of Dec. 13th

| Play | Principal Players | What It Is | Opened | Theater | Location | Time | Est. Week's Sale |
|------------------------------|---|--------------------------------|-------------|-------------------|-----------------|--------------------|------------------|
| Algar | Alice Delysia | Oriental extravaganza | Nov. 8 | Central | Bway & 47th | 8.30-W. & S. 2.30 | \$30,000 |
| Bab | Helen Hayes | Play of neo-flapper age | Oct. 18 | Park | Columbus Circle | 8.30-W. & S. 2.30 | \$13,000 |
| The Bad Man | Holbrook Blinn | Comedy of Mexican outlaws | Aug. 30 | Comedy | West 41st | 8.30-Th. & S. 2.30 | Capacity |
| The Bat | Edie Ellner, May Vokes, Harrison Hunter | Thrilling mystery melodrama | Aug. 23 | Morocco | West 45th | 8.30-W. & S. 2.30 | Capacity |
| Broadway Brevities | Bert Williams, Eddie Cantor, Geo. LeMaire | Broad musical revue | Sept. 29 | Winter Garden | Bway & 50th | 8.30-W. & S. 2.30 | \$20,000 |
| The Broken Wing | Inez Plummer, Alphonse Ethier | Comedy drama of Mexican life | Nov. 29 | 48th Street | West 48th | 8.30-W. & S. 2.30 | \$11,000 |
| Call the Doctor | Janet Beecher, Charlotte Walker, Wm. Morris | Domestic comedy | Aug. 31 | Empire | Bway & 40th | 8.30-W. & S. 2.30 | \$11,500 |
| Daddy Dimples | Maelyn Arbuckle | Whimsy of ambitious youth | Nov. 22 | Republic | West 42d | 8.30-W. & S. 2.30 | \$9,500 |
| Cornered | Madge Kennedy | To be reviewed | Dec. 8 | Astor | Bway 45th | 8.30-W. & S. 2.30 | Capacity |
| The First Year | Frank Craven | Comedy of small town life | Oct. 20 | Little | West 44th | 8.30-W. & S. 2.30 | Capacity |
| Enter Madame | Gilda Varesi, Norman Trevor | Comedy of opera star | Aug. 16 | Fulton | West 46th | 8.30-W. & S. 2.30 | \$7,400 |
| French Leave | Mr. and Mrs. Coburn | Farce of war times | Nov. 8 | Belmont | West 48th | 8.30-W. & S. 2.30 | Capacity |
| The Gold Diggers | Ina Claire, Bruce McRae | Comedy of chorus girls | Sept. 30 | Lyceum | West 45th | 8.30-Th. & S. 2.30 | \$73,000 |
| Good Times | Marceline, Belle Story | Big spectacle | Aug. 9 | Hippodrome | 6th & 43d | 8.15-daily 2.15 | Capacity |
| Greenwich Village Follies | Savoy and Brennan, Frank Crumit | Novel and artistic revue | Aug. 30 | Shubert | West 44th | 8.30-W. & S. 2.30 | \$14,000 |
| Heartbreak House | Effie Shannon, Lucile Watson | Shaw's comedy of futile folk | Nov. 10 | Garrick | West 35th | 8.30-W. & S. 2.30 | Capacity |
| Hitchy Koo 1920 | Raymond Hitchcock, Julia Sanderson, G. P. Huntley | Amusing and colorful revue | Oct. 18 | New Amsterdam | West 42d | 8.30-W. & S. 2.30 | \$35,000 |
| Honeydew | Dorothy Follis, Hal Forde, Sam Ash | Operetta by Zimbalist | Sept. 8 | Casino | Bway & 39th | 8.30-W. & S. 2.30 | \$21,000 |
| Irene | Adelina Patti Harrold | Above-average musical comedy | Nov. 18 | Vanderbilt | West 48th | 8.30-W. & S. 2.30 | Capacity |
| Jim Jam Jams | Ada May Weeks, Frank Fay | Ordinary musical comedy | Oct. 4 | Corr | West 48th | 8.30-W. & S. 2.30 | \$14,500 |
| Jimmie | Frances White | Average musical comedy | Nov. 17 | Apollo | West 42d | 8.30-W. & S. 2.30 | \$17,000 |
| Just Suppose | Patricia Collinge | Fanciful princely romance | Nov. 1 | Henry Miller | West 43d | 8.30-W. & S. 2.30 | \$10,000 |
| Ladies' Night | John Cumberland, Charles Ruggles | Turkish bath farce | Aug. 9 | Eltingo | West 42d | 8.45-W. & S. 2.30 | Capacity |
| Lightnin' | Frank Bacon | Delightful character comedy | Aug. 26 '18 | Gaiety | Bway & 46th | 8.30-W. & S. 2.30 | Capacity |
| Little Old New York | Genevieve Tobin, Ernest Glendinning | Comedy of early New York | Sept. 8 | Plymouth | West 45th | 8.30-Th. & S. 2.30 | \$14,000 |
| Mary | Jack McGowan, Janet Velie | Briek and tuneful musical play | Oct. 18 | Knickerbocker | Bway & 38th | 8.30-W. & S. 2.30 | Capacity |
| The Meanest Man in the World | George M. Cohan | Comedy of lawyer | Oct. 12 | Hudson | West 44th | 8.30-W. & S. 2.30 | \$38,000 |
| Mecca | Lionel Braham, Gladys Hanson | Colorful oriental spectacle | Oct. 4 | Century | Can. Pk. W. | 8.00-W. & S. 2.00 | \$15,300 |
| The Mirage | Florence Reed | Play of the primrose path | Sept. 30 | Times Sq. | West 42nd | 8.30-W. & S. 2.30 | \$10,500 |
| One | Frances Starr | Play of psychic power | Sept. 14 | Belasco | West 44th | 8.30-Th. & S. 2.30 | \$12,000 |
| Pitter Patter | Ernest Truax | Pleasant musical comedy | Sept. 28 | Longacre | West 48th | 8.30-W. & S. 2.30 | \$7,100 |
| The Prince and the Pauper | William Faversham | Mark Twain's romantic comedy | Nov. 1 | Booth | West 46th | 8.30-W. & S. 2.30 | \$6,900 |
| Rollo's Wild Oat | Roland Young, Lotus Robb | Whimsy of ambitious youth | Nov. 23 | Punch & Judy | West 49th | 8.30-W. & S. 2.30 | \$13,000 |
| Samson and Delilah | Ben Ami, Pauline Lord | Satirical domestic drama | Nov. 17 | Greenwich Village | Sheridan Square | 8.30-W. & S. 2.30 | \$12,800 |
| The Skin Game | Herbert Lomax, Josephine Victor | Drama of class conflict | Oct. 20 | Bijou | West 46th | 8.30-W. & S. 2.30 | \$10,200 |
| Spanish Love | W. H. Powell, J. Rennie, H. Stephenson | Drama of love and hate | Aug. 17 | Elliott | West 39th | 8.30-W. & S. 2.30 | \$10,200 |
| The Tavern | Arnold Daly | Burlesque of melodrama | Sept. 27 | Cohan | Bway & 43d | 8.30-W. & S. 2.30 | \$8,900 |
| Three Live Ghosts | Chas. McNaughton, Beryl Mercer | Comedy of returned soldiers | Sept. 29 | Nora Bayes | West 44th | 8.30-W. & S. 2.30 | Capacity |
| Thy Name is Woman | Mary Nash | Play of primitive Spain | Nov. 15 | Playhouse | West 48th | 8.30-W. & S. 2.30 | Capacity |
| Tickle Me | Frank Tinney | Musical hodge-podge | Oct. 5 | Selwyn | West 42d | 8.30-W. & S. 2.30 | \$17,500 |
| Tip Top | Fred Stone | Circus musical show | Oct. 5 | Globe | Bway & 46th | 8.30-W. & S. 2.30 | \$8,500 |
| Welcome Stranger | George Sidney, Edmund Breese | Jewish character comedy | Sept. 13 | Cohan & Harris | West 42d | 8.15-W. & S. 2.15 | \$12,400 |
| When We Are Young | Henry Hull, Alma Tell, George Marion | Play of youth's regeneration | Nov. 22 | Broadhurst | West 44th | 8.30-W. & S. 2.30 | \$8,000 |
| The Woman of Bronze | Margaret Anglin | Emotional domestic drama | Sept. 7 | Fraser | West 42d | 8.30-W. & S. 2.30 | First week |
| The Young Visitors | Marie Goff, Herbert Yost, H. Anstruther | Daisy Ashford's story | Nov. 29 | 39th St. | West 39th | 8.30-W. & S. 2.30 | |
| Vaudeville | Armand Kalis, Four Marx Brothers | Revue, dances | | Colonial | Bway & 62d | 8.00-Mat. daily | |
| Vaudeville | Wm. & Gordon Dooley, May Wirth | Clowning, equestrienne | | Palace | Bway & 47th | 8.00-Mat. daily | |
| Vaudeville | George Jessel, Mary Haynes | Revue, classical songs | | Riverside | Bway & 96th | 8.00-Mat. daily | |

Motion Pictures

Midsummer Madness Jack Holt, Lila Lee
The Jucklines Mabel Julienne Scott, Monte Blue
Flying Pat Dorothy Gish
Fashion Poli Negri
Truth About Husbands All Star Cast
Over the Hill Mary Carr
Way Down East Lillian Gish, Richard Barthelmess

Marriage drama
Opie Read story
Aviation comedy
"Du Barry" Filmed
Finero domestic drama
Carlson's poem filmed
Rural melodrama

Criterion Bway & 44th 12 M. to 11 P. M.
Rivoli Bway & 49th 12 M. to 11 P. M.
Rialto Bway & 42nd 12 M. to 11 P. M.
Capitol Bway & 50th 12 M. to 11 P. M.
Strand Bway & 47th 12 M. to 11 P. M.
Lyric West 42d Eve. 8.30 Mat. daily 2.30
44th St Bway & 44th Eve. 8.15 Mat. daily 2.15

STAGE NEWS OF THE WEEK

TO SOLVE TRAFFIC PROBLEM Broadway to Become One-Way Street at Certain Hours of Night

THE traffic problem in the theatre district at night is in a fair way to be solved.

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Special Deputy Police Commissioner Harriss, in charge of the city's traffic, is credited with the scheme. Jefferson De Mont Thompson, president of the Broadway Association, said:

"I have been out of the city two weeks, but I know that such a movement has been on foot. The details of it, or the probable time at which it may be tried out, I know nothing about."

Harry Jolson a Star

Harry Jolson, who has been playing vaudeville, was signed this week to star in the new show that is being sponsored by the Woods Enterprises, Inc. The show first named "Hanky Panky, Jr." has been rechristened "Oh, Girlie, Girlie!" and will open Christmas Day in Amsterdam, N. Y. Jess Weil is business manager and publicity man. In addition to a chorus of eighteen, the following will be with the Jolson show: Moriarity Sisters, Flo Davis, Dorothy Galland, Kitty Carmen, Mildred Spurr, Babe Evans, Pat Downey and Frank Manning.

Drive a Great Success

The N. V. A. drive is proving a great success. Not only are the women working with might and main to win prizes but the male members have also turned in many names for membership. The drive ends December 15 and some "surprises" are said to be in store for the final count-up. Last indications were that Elisabeth Mayne had one of the prizes cinched.

Rehearsals for "Lulu Bett"

Rehearsals for "Miss Lulu Bett," Zona Gale's dramatization of her novel of that name, will start this week. The play will be presented by Brock Pemberton in a Broadway theatre during the holidays.

Miss Nash to London

Mary Nash is to go to London and act in "Thy Name Is Woman" under the direction of William A. Brady and Charles B. Cochran when the spring season ends. She will open there on May 17.

Woods' New Comedy

A. H. Woods has accepted a new play by Michael Morton, author of "The Yellow Ticket," called "Woman to Woman." Willette Kershaw will play the leading role.

The news of the working out of a plan of relief came as a happy surprise to managers of theatres.

Charles Dillingham, who has three productions in the Forty-second Street and Broadway district, said of the plan:

"It is an admirable thing that such serious study has been given to a problem of such enormous proportions. I am happy to know we are near relief."

At the Central, Globe, Gaiety, New Amsterdam and, in fact, all of the larger houses in the streets leading away from Times Square and Longacre Square it is not infrequent that scores of persons take their seats a half-hour late and, in some cases, an hour after the performance has begun, owing to the traffic jams near the theatres. A system of guidance for vehicles similar to that now in operation on Fifth Avenue will probably be the outcome of the proposed Broadway scheme.

"Cornered" Presented

Henry W. Savage produced "Cornered" at the Astor Theatre, Wednesday evening, Dec. 8. This is the piece in which Madge Kennedy is making her return to the speaking stage after an absence of several years in motion pictures.

In her support are Leslie Austen, Amelia Gardner, Morgan Coman, Edward Fielding, Tom Walsh, Robert Forsythe, Natalie Manning, Nettie Bourne, Theresa Quadri and Joseph Tuller. A review of the play will appear in the next issue of the MIRROR.

"Transplanting Jean" at Cort

Margaret Lawrence, in association with Arthur Byron, will produce under the direction of Byron and Marshall a new English comedy next spring. Meanwhile she will appear with him in "Transplanting Jean," scheduled to open at the Cort Theatre on January 3.

May Head Own Show

Frank Davis and Adele Darnell, now playing vaudeville with their amusing comedy act, may head a big show of their own, arrangements now on by New York capital to book such a production. The production would be under Davis' personal direction.

Mitzi at the Liberty

Henry W. Savage will present Mitzi in "Lady Billy" at the Liberty Theatre next week. "The Half Moon," now at the Liberty, will go on tour. In Mitzi's supporting cast are: Boyd Marshall, Sydney Greenstreet, Beatrice Constance and Arthur Utry.

No More "Girly" Acts

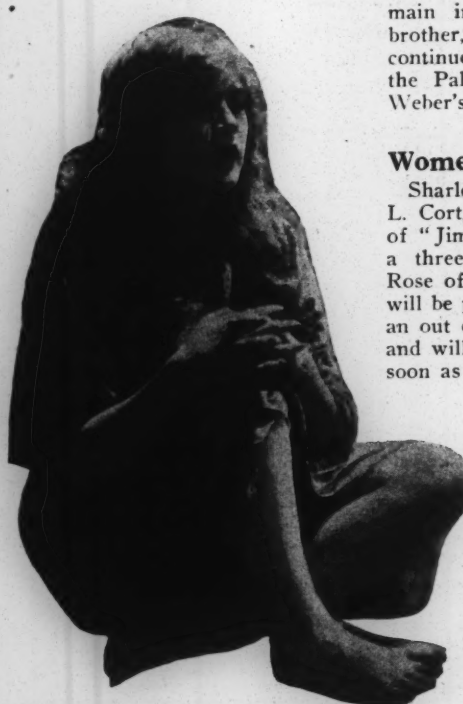
Several of the "big time" vaudeville producers will do no more producing of big "girl acts" as there is no time available, the books all being filled for such turns.

Jean Moore Continues to "Beggars' Opera" Christmas Win Praise

Excellent reports continue to be received of the work of Jean Moore, the little actress who is portraying the leading feminine role in "Buddies," the soldier comedy by George V. Hobart, which the Selwyns are sending on tour through the South. The role is that of a young French girl who has lost a favorite brother in the war, and in his uniform she goes out into the fields and receives spiritual visions like another French maid of long ago. Of course there is an American soldier and a love story. The role gives Miss Moore ample opportunity to reveal her extremely clever gift of comedy as well as her ability to draw tears when the occasion demands. Her clear soprano voice has received especial commendation from the critics wherever she has played. The part is a very trying one as it carries practically the entire weight of the play's dramatic theme, and to make such an outstanding success of it augurs well for the future of this gifted young woman. And when she achieves stardom, as she will before many seasons have passed, she can always rest assured that the "solid South" will be for her on account of her splendid performance in "Buddies."

A Tea Room De Luxe

Tea rooms generally specialize either in "atmosphere" or in food, and it is a rare case when both ingredients are present in equal proportion. Such, however, is the case with the Elm Tree tea room on 52nd street, just east of 5th avenue. In an atmosphere of dainty charm one can really enjoy an excellent meal, and incidentally at very moderate prices. A special \$1.00 luncheon is served daily, and an excellent table d'hôte dinner is offered in the evening. Clubs have found the Elm Tree a particularly happy place for their luncheons and dinners.



Grand Opera in German

Mr. Oscar Hammerstein has completed arrangements to give a season of four weeks of grand opera and light opera in German at the Manhattan Opera House, of which she is now owner and director. The engagement is to begin Christmas day with a matinee and night performance of "Hansel and Gretel." During the week of Dec. 27, the first performance in German in this country of "The Count of Luxembourg" will be given. Other revivals will include "The Beggar Student," "Mme. Angot," "Girofle-Girofla" and "Fatinitza."

Revue Plays Thirty-Two Weeks Here

The Corinne Tilton Revue was produced by the Moore and Megley offices just thirty-five weeks ago and out of that number exactly thirty-two have been played in the New York and Brooklyn houses. That's some record!

To Stay in Vaudeville

Kitty Doner, who has been under a Shubert contract and who played with several productions, is to remain in vaudeville. She and her brother, Ted and sister, Rose, will continue the act they are doing at the Palace this week under Harry Weber's management.

Women Write Musical Play

Sharlee McClure and Mrs. Harry L. Cort, wife of one of the authors of "Jim Jam Jems," have completed a three-act musical comedy, "The Rose of Washington Square," which will be put into rehearsal in time for an out of town New Year's opening and will be brought to Broadway as soon as a theatre is available.

MAE MURRAY

Who it is rumored will return to the stage this season. She is now appearing in Paramount pictures

STAGE NEWS OF THE WEEK

IS THAT SO!

GEORGE MARION, now playing in "When We Are Young," will give his spare time to directing the productions of the students of dramatic art in New York University.

Frederic S. Isham, author of "Three Live Ghosts," has rented a cottage in a quiet hamlet near Oyster Bay, L. I., to which he will retire to finish the dramatization of his novel "The Whispering Man."

"Taxi," the reasoning dog who has been interesting scientists and animal trainers, has been booked for a long tour over the Keith Vaudeville Circuit. He opened at the Colonial Theatre, Monday. "Taxi" is said to be the wisest canine who has ever taken up a stage career.

Beth Franklyn has joined the cast of "Clarence," playing the role in which Grace Filkins was formerly seen. Miss Franklyn appeared earlier in the season with "The Charm School."

John Henry Mears obtained the services of Blanche Ring and Charles Winninger for the cast of his "Century Midnight Whirl."

The Bohemians, Inc., producers of the "Greenwich Village Follies," have engaged Jack Manning as General Stage Director.

Georgianna Clafin will be presented by Alfred E. Henderson of Aeolian Hall at the Princess Theatre on Friday afternoon, 10th inst., in a repertoire of musical and dramatic monologues.

Sidney Jarvis, former actor, has opened offices at 147 W. 44th Street as artist representative.

Barry Baxter, now playing in "Happy Go Lucky," in Chicago, has been signed by A. H. Woods to a long term contract.

Delysia, now in "Afgar," will remain in America next season to make a tour of the principal cities in the musical extravaganza.

Eva Davenport is soon to return to the musical comedy stage with Pat Rooney in the musical production "Oh Pat."

Olga Borowski, daughter of Felix Borowski, the music critic of Chicago, is dancing in "Mecca." She made her stage debut last week.

Catherine Huth has been given the role of Ireland in "Good Times" at the Hippodrome.

Harold Vermilye has been engaged by Wilner & Romberg for "Pagans."

Vincent Lopez and his Kings of Harmony, now appearing in the Rooney & Bent vaudeville revue, "Rings of Smoke," have just been added to the cast of "Oh, Pat."

Ethel Barrymore, entirely recovered from her illness of the past few days has resumed her engagement in "Declasse" at Powers Theatre, Chicago.

Tom Wise is going into vaudeville next week, making his bow in Brooklyn prior to the big time houses of New York. A comedy sketch, "When a Man's Too Good," by Ann Irish, will furnish the vehicle, and his engagement will be under the direction of Joseph Hart.

Ina Claire reached her 500th consecutive performance last Saturday night in "The Gold Diggers," at the Lyceum Theatre.



BERT LYTELL

A popular young actor who has turned his talents to the screen with great success. He is a Metro star

Joseph Tuller, who was injured in a motor accident after the out of town opening of "Cornered," reappeared in his role at the first New York performance of the play.

Evelyn Cavanaugh, dancer, has just left "Kissing Time," and will be seen in Wilner & Romberg's musical production, "Oh, Pat."

Gladys Walton is to be a member of "The Passing Show of 1920," now being prepared for the Winter Garden.

James Thornton, well known comedian, and Josephine Boyle, a restaurateur, were married Dec. 3 at the Marriage License Bureau in the Municipal Building. Thornton's first wife, Bonnie Thornton, died in March of last year.

Warda Howard, having completed a tour of two years in Far Eastern countries, is headed towards the Golden Gate. "Eyes of Youth" was the last play presented in Bombay after her long season in India.

Tot Walters, who has been appearing at the Century Promenade, will be seen in the next Winter Garden production, "The Passing Show of 1920."

Robert P. Davis has been appointed general stage manager for "When We Are Young."

Margaret Wycherly has joined the cast of St. John Ervine's "Mixed Marriage," which Augustin Duncan and Rollo Peters will present.

Fred Stone is making preparations for his flying visit to Boston next Sunday night, when he will appear at Mechanics Hall in a benefit for the Children's Hospital and Convalescent Home of Boston.

Gladys Davies, film star, is to appear in vaudeville soon in a sketch called "Jilted." Edgar Allen Wolf wrote it.

(Continued on page 1137)

HELEN SHIPMAN'S HIT Youthful Prima Donna Scores in "Irene" in Chicago

Helen Shipman, who opened at the Garrick in "Irene" has made the greatest individual success of any artiste who has come to Chicago within the past year, excepting Ethel Barrymore. Although Miss Shipman is not starred, or even featured in this production, the critics have heaped praises upon her golden head.

This is in part what Percy Hammond has to say of her:

"Miss Shipman is a new star upon this orbit. . . . New to our prairie theatre, she burst out last night at the Garrick, a rare comedienne, not too comely a person, but a slim child of great charm, modest, elfin, and with the eagerness of a joyous sprite—the happiest prima donna I ever saw, after she learned from the early encores that all of us liked her. . . . Her fresh fragmentary reminiscences of Miss Laurette Taylor, in case you catch them, are a beguiling, if momentary substitute for that long absent personality; and I have seen no girl in the long list so pleasantly approximated Miss Taylor's earthly and fairy charm."

And this from O. L. Hall:

"The name of Helen Shipman may signify nothing to you, but its owner, an eager, engaging and rather tuneful young woman of distinctive Hibernian type, means much to 'Irene,' the latest variant of the Cinderella story, told last night to a houseful at the Garrick. She is young—very young—and is not as stagewise as she will be when she is older, but she is blessed with a recreating sense of character, with an irrepressible sense of humor, and with a charitable wish to please."

She is a delightful young creature playing a good part for all there is in it. Her voice is of fair range and of good volume, but it is only now ripening into lush beauty of tone and she has not yet learned how to make the best use of it. But she possesses the twin gifts of comedy and of song—a rare combination—and she cannot escape applause."

Amy Leslie says in part:

"Helen Shipman is sure to become a royal favorite in the loop. She is a capital young actress with both comedy and apt pathos at her command and she sings charmingly, dances like a sylph and has madonna eyes of blue and nice teeth."

The Optimist writes:

"Helen Shipman is irresistible as the shop girl longing for a higher sphere. Mr. Litel, the wealthy young man who originates the plot, is lost from the moment Miss Shipman sings about her 'beguiling stylish' costume, an 'Alice Blue Gown,' which just faded away until there was not enough for a skirt for mother, so they made a shirtwaist for brother. That is not a small half of the story. Miss Shipman herself is the big half. Her acting of 'Irene' will be referred to in another decade by old-timers when they see a new musical comedy and remark, 'Not since the days of 'Irene.'"

"Deburau" Produced

David Belasco will present Lionel Atwill as a star for the first time in "Deburau," a comedy from the French of Sacha Guitry, adapted by Granville Barker, at the Belasco Theatre, December 23. The play was produced in Baltimore last Tuesday. In support of Mr. Atwill will be Hubert Druce, Joseph Herbert, Sidney Toler, Rowland Buckstone, John L. Shine, John Roche, Edmund Gurney, St. Clair Bayfield, Bernard A. Reinold, Morgan Farley, Elsie Mackay, Rose Coghlan, Margot Kelly, Helen Reimer and others.

In Tagore Plays

The cast for "Sacrifice," and "The Post Office," the two Tagore plays which are to be given at four special matinees at the Garrick Theatre, December 10, 13, 14 and 15, include Lillian Yago, Mary Richards, George Cassellbery, Paul Leyssac, Lionel Hogart, W. F. Franklin, and Farrell S. Polly.

To Present "Dear Me" Here

"Dear Me," the comedy by Hale Hamilton and Luther Reed, in which Grace La Rue and Hale Hamilton have been touring in the larger cities of the country for the last two seasons will be presented by John L. Golden in New York this month. The title will be changed to "Me" for its local premiere.

New Play by Morton

The Shuberts have placed in rehearsal a new play, "In the Night Watch," adapted by Michael Morton from the French drama, "La Veille d'Armes," by Claude Farrere and Lucien Nepoty.

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"I have been out of the city two weeks, but I know that such a movement has been on foot. The details of it, or the probable time at which it may be tried out, I know nothing about."

Harry Jolson a Star

Harry Jolson, who has been playing vaudeville, was signed this week to star in the new show that is being sponsored by the Woods Enterprises, Inc. The show first named "Hanky Panky, Jr." has been rechristened "Oh, Girlie, Girlie!" and will open Christmas Day in Amsterdam, N. Y. Jess Weil is business manager and publicity man. In addition to a chorus of eighteen, the following will be with the Jolson show: Moriarity Sisters, Flo Davis, Dorothy Galland, Kitty Carmen, Mildred Spurr, Babe Evans, Pat Downey and Frank Manning.

Drive a Great Success

The N. V. A. drive is proving a great success. Not only are the women working with might and main to win prizes but the male members have also turned in many names for membership. The drive ends December 15 and some "surprises" are said to be in store for the final count-up. Last indications were that Elisabeth Mayne had one of the prizes cinched.

Rehearsals for "Lulu Bett"

Rehearsals for "Miss Lulu Bett," Zona Gale's dramatization of her novel of that name, will start this week. The play will be presented by Brock Pemberton in a Broadway theatre during the holidays.

Miss Nash to London

Mary Nash is to go to London and act in "Thy Name Is Woman" under the direction of William A. Brady and Charles B. Cochran when the spring season ends. She will open there on May 17.

Woods' New Comedy

A. H. Woods has accepted a new play by Michael Morton, author of "The Yellow Ticket," called "Woman to Woman." Willette Kershaw will play the leading role.

The news of the working out of a plan of relief came as a happy surprise to managers of theatres.

Charles Dillingham, who has three productions in the Forty-second Street and Broadway district, said of the plan:

"It is an admirable thing that such serious study has been given to a problem of such enormous proportions. I am happy to know we are near relief."

At the Central, Globe, Gaiety, New Amsterdam and, in fact, all of the larger houses in the streets leading away from Times Square and Longacre Square it is not infrequent that scores of persons take their seats a half-hour late and, in some cases, an hour after the performance has begun, owing to the traffic jams near the theatres. A system of guidance for vehicles similar to that now in operation on Fifth Avenue will probably be the outcome of the proposed Broadway scheme.

"Cornered" Presented

Henry W. Savage produced "Cornered" at the Astor Theatre, Wednesday evening, Dec. 8. This is the piece in which Madge Kennedy is making her return to the speaking stage after an absence of several years in motion pictures.

In her support are Leslie Austen, Amelia Gardner, Morgan Coman, Edward Fielding, Tom Walsh, Robert Forsythe, Natalie Manning, Nettie Bourne, Theresa Quadri and Joseph Tuller. A review of the play will appear in the next issue of the MIRROR.

"Transplanting Jean" at Cort

Margaret Lawrence, in association with Arthur Byron, will produce under the direction of Byron and Marshall a new English comedy next spring. Meanwhile she will appear with him in "Transplanting Jean," scheduled to open at the Cort Theatre on January 3.

May Head Own Show

Frank Davis and Adele Darnell, now playing vaudeville with their amusing comedy act, may head a big show of their own, arrangements now on by New York capital to book such a production. The production would be under Davis' personal direction.

Mitzi at the Liberty

Henry W. Savage will present Mitzi in "Lady Billy" at the Liberty Theatre next week. "The Half Moon," now at the Liberty, will go on tour. In Mitzi's supporting cast are: Boyd Marshall, Sydney Greenstreet, Beatrice Constance and Arthur Uttry.

No More "Girly" Acts

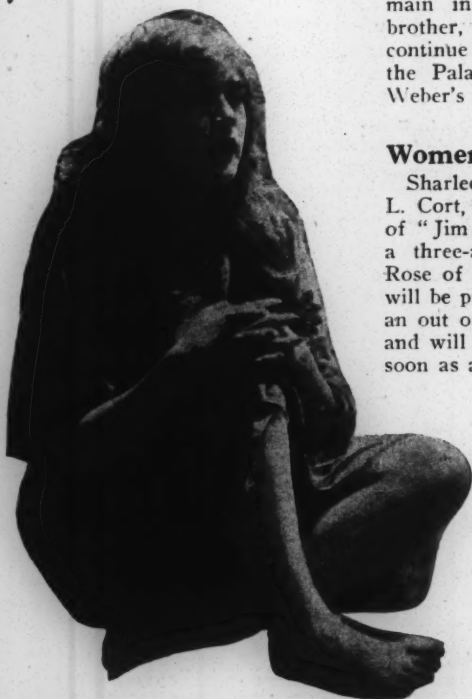
Several of the "big time" vaudeville producers will do no more producing of big "girl acts" as there is no time available, the books all being filled for such turns.

Jean Moore Continues to Win Praise

Excellent reports continue to be received of the work of Jean Moore, the little actress who is portraying the leading feminine role in "Buddies," the soldier comedy by George V. Hobart, which the Selwyns are sending on tour through the South. The role is that of a young French girl who has lost a favorite brother in the war, and in his uniform she goes out into the fields and receives spiritual visions like another French maid of long ago. Of course there is an American soldier and a love story. The role gives Miss Moore ample opportunity to reveal her extremely clever gift of comedy as well as her ability to draw tears when the occasion demands. Her clear soprano voice has received especial commendation from the critics wherever she has played. The part is a very trying one as it carries practically the entire weight of the play's dramatic theme, and to make such an outstanding success of it augurs well for the future of this gifted young woman. And when she achieves stardom, as she will before many seasons have passed, she can always rest assured that the "solid South" will be for her on account of her splendid performance in "Buddies."

A Tea Room De Luxe

Tea rooms generally specialize either in "atmosphere" or in food, and it is a rare case when both ingredients are present in equal proportion. Such, however, is the case with the Elm Tree tea room on 52nd street, just east of 5th avenue. In an atmosphere of dainty charm one can really enjoy an excellent meal, and incidentally at very moderate prices. A special \$1.00 luncheon is served daily, and an excellent table d'hôte dinner is offered in the evening. Clubs have found the Elm Tree a particularly happy place for their luncheons and dinners.



MAE MURRAY
Who it is rumored will
return to the stage
this season. She is
now appearing in
Paramount pictures

"Beggars' Opera" Christmas

Arthur Hopkins announces that "The Beggars' Opera" will be presented by him in New York on Christmas night. This is the opera originally written by John Gay in 1728 and adapted with additional scenes by Arnold Bennett and Nigel Playfair and with new settings of the airs and additional music by Frederic Austin. It was produced last spring at the Lyric Theatre, Hammersmith, just outside of London, merely as a special divertissement. To the surprise of all connected with the enterprise it developed into an immediate popular success. The production was made by Mr. Playfair, who will bring an entire English cast and production to America.

Grand Opera in German

Mr. Oscar Hammerstein has completed arrangements to give a season of four weeks of grand opera and light opera in German at the Manhattan Opera House, of which she is now owner and director. The engagement is to begin Christmas day with a matinee and night performance of "Hansel and Gretel." During the week of Dec. 27, the first performance in German in this country of "The Count of Luxembourg" will be given. Other revivals will include "The Beggar Student," "Mme. Angot," "Girofle-Girofla" and "Fatinitza."

Revue Plays Thirty-Two Weeks Here

The Corinne Tilton Revue was produced by the Moore and Megley offices just thirty-five weeks ago and out of that number exactly thirty-two have been played in the New York and Brooklyn houses. That's some record!

To Stay in Vaudeville

Kitty Doner, who has been under a Shubert contract and who played with several productions, is to remain in vaudeville. She and her brother, Ted and sister, Rose, will continue the act they are doing at the Palace this week under Harry Weber's management.

Women Write Musical Play

Sharlee McClure and Mrs. Harry L. Cort, wife of one of the authors of "Jim Jam Jems," have completed a three-act musical comedy, "The Rose of Washington Square," which will be put into rehearsal in time for an out of town New Year's opening and will be brought to Broadway as soon as a theatre is available.

STAGE NEWS OF THE WEEK

IS THAT SO!

GEORGE MARION, now playing in "When We Are Young," will give his spare time to directing the productions of the students of dramatic art in New York University.

Frederic S. Isham, author of "Three Live Ghosts," has rented a cottage in a quiet hamlet near Oyster Bay, L. I., to which he will retire to finish the dramatization of his novel "The Whispering Man."

"Taxi," the reasoning dog who has been interesting scientists and animal trainers, has been booked for a long tour over the Keith Vaudeville Circuit. He opened at the Colonial Theatre, Monday. "Taxi" is said to be the wisest canine who has ever taken up a stage career.

Beth Franklyn has joined the cast of "Clarence," playing the role in which Grace Filkins was formerly seen. Miss Franklyn appeared earlier in the season with "The Charm School."

John Henry Mears obtained the services of Blanche Ring and Charles Winniger for the cast of his "Century Midnight Whirl."

The Bohemians, Inc., producers of the "Greenwich Village Follies," have engaged Jack Manning as General Stage Director.

Georgianna Clafin will be presented by Alfred E. Henderson of Aeolian Hall at the Princess Theatre on Friday afternoon, 10th inst., in a repertoire of musical and dramatic monologues.

Sidney Jarvis, former actor, has opened offices at 147 W. 44th Street as artist representative.

Barry Baxter, now playing in "Happy Go Lucky," in Chicago, has been signed by A. H. Woods to a long term contract.

Delysia, now in "Afgar," will remain in America next season to make a tour of the principal cities in the musical extravaganza.

Eva Davenport is soon to return to the musical comedy stage with Pat Rooney in the musical production "Oh Pat."

Olga Borowski, daughter of Felix Borowski, the music critic of Chicago, is dancing in "Mecca." She made her stage debut last week.

Catherine Huth has been given the role of Ireland in "Good Times" at the Hippodrome.

Harold Vermilye has been engaged by Wilner & Romberg for "Pagans."

Vincent Lopez and his Kings of Harmony, now appearing in the Rooney & Bent vaudeville revue, "Rings of Smoke," have just been added to the cast of "Oh, Pat."

Ethel Barrymore, entirely recovered from her illness of the past few days has resumed her engagement in "Declassée" at Powers Theatre, Chicago.

Tom Wise is going into vaudeville next week, making his bow in Brooklyn prior to the big time houses of New York. A comedy sketch, "When a Man's Too Good," by Ann Irish, will furnish the vehicle, and his engagement will be under the direction of Joseph Hart.

Ina Claire reached her 500th consecutive performance last Saturday night in "The Gold Diggers," at the Lyceum Theatre.



BERT LYTELL

A popular young actor who has turned his talents to the screen with great success. He is a Metro star

Joseph Tuller, who was injured in a motor accident after the out of town opening of "Cornered," reappeared in his role at the first New York performance of the play.

Evelyn Cavanaugh, dancer, has just left "Kissing Time," and will be seen in Wilner & Romberg's musical production, "Oh, Pat."

Gladys Walton is to be a member of "The Passing Show of 1920," now being prepared for the Winter Garden.

James Thornton, well known comedian, and Josephine Boyle, a restaurateur, were married Dec. 3 at the Marriage License Bureau in the Municipal Building. Thornton's first wife, Bonnie Thornton, died in March of last year.

Warda Howard, having completed a tour of two years in Far Eastern countries, is headed towards the Golden Gate. "Eyes of Youth" was the last play presented in Bombay after her long season in India.

Tot Qualters, who has been appearing at the Century Promenade, will be seen in the next Winter Garden production, "The Passing Show of 1920."

Robert P. Davis has been appointed general stage manager for "When We Are Young."

Margaret Wycherly has joined the cast of St. John Ervine's "Mixed Marriage," which Augustin Duncan and Rollo Peters will present.

Fred Stone is making preparations for his flying visit to Boston next Sunday night, when he will appear at Mechanics Hall in a benefit for the Children's Hospital and Convalescent Home of Boston.

Gladys Davies, film star, is to appear in vaudeville soon in a sketch called "Jilted." Edgar Allen Wolf wrote it.

(Continued on page 1137)

HELEN SHIPMAN'S HIT Youthful Prima Donna Scores in "Irene" in Chicago

Helen Shipman, who opened at the Garrick in "Irene" has made the greatest individual success of any artiste who has come to Chicago within the past year, excepting Ethel Barrymore. Although Miss Shipman is not starred, or even featured in this production, the critics have heaped praises upon her golden head.

This is in part what Percy Hammond has to say of her:

"Miss Shipman is a new star upon this orbit. . . . New to our prairie theatre, she burst out last night at the Garrick, a rare comedienne, not too comely a person, but a slim child of great charm, modest, elfin, and with the eagerness of a joyous sprite—the happiest prima donna I ever saw, after she learned from the early encores that all of us liked her. . . . Her fresh fragmentary reminiscences of Miss Laurette Taylor, in case you catch them, are a beguiling, if momentary substitute for that long absent personality; and I have seen no girl in the long list so pleasantly approximated Miss Taylor's earthly and fairy charm."

And this from O. L. Hall:

"The name of Helen Shipman may signify nothing to you, but its owner, an eager, engaging and rather tuneful young woman of distinctive Hibernian type, means much to 'Irene,' the latest variant of the Cinderella story, told last night to a houseful at the Garrick. She is young—very young—and is not as stagewise as she will be when she is older, but she is blessed with a recreating sense of character, with an irrepressible sense of humor, and with a charitable wish to please. . . . She is a delightful young creature playing a good part for all there is in it. Her voice is of fair range and of good volume, but it is only now ripening into lush beauty of tone and she has not yet learned how to make the best use of it. But she possesses the twin gifts of comedy and of song—a rare combination—and she cannot escape applause."

Amy Leslie says in part:

"Helen Shipman is sure to become a royal favorite in the loop. She is a capital young actress with both comedy and apt pathos at her command and she sings charmingly, dances like a sylph and has madonna eyes of blue and nice teeth."

The Optimist writes:

"Helen Shipman is irresistible as the shop girl longing for a higher sphere. Mr. Litel, the wealthy young man who originates the plot, is lost from the moment Miss Shipman sings about her 'beguiling stylish' costume, an 'Alice Blue Gown,' which just faded away until there was not enough for a skirt for mother, so they made a shirtwaist for brother. That is not a small half of the story. Miss Shipman herself is the big half. Her acting of 'Irene' will be referred to in another decade by old-timers when they see a new musical comedy and remark, 'Not since the days of 'Irene.''"

"Deburau" Produced

David Belasco will present Lionel Atwill as a star for the first time in "Deburau," a comedy from the French of Sacha Guitry, adapted by Granville Barker, at the Belasco Theatre, December 23. The play was produced in Baltimore last Tuesday. In support of Mr. Atwill will be Hubert Druce, Joseph Herbert, Sidney Toler, Rowland Buckstone, John L. Shine, John Roche, Edmund Gurney, St. Clair Bayfield, Bernard A. Reinold, Morgan Farley, Elsie Mackay, Rose Coghlan, Margot Kelly, Helen Reimer and others.

In Tagore Plays

The cast for "Sacrifice," and "The Post Office," the two Tagore plays which are to be given at four special matinees at the Garrick Theatre, December 10, 13, 14 and 15, include Lillian Yago, Mary Richards, George Cassellbery, Paul Leyssac, Lionel Hogart, W. F. Franklin, and Farrell S. Polly.

To Present "Dear Me" Here

"Dear Me," the comedy by Hale Hamilton and Luther Reed, in which Grace La Rue and Hale Hamilton have been touring in the larger cities of the country for the last two seasons will be presented by John L. Golden in New York this month. The title will be changed to "Me" for its local premiere.

New Play by Morton

The Shuberts have placed in rehearsal a new play, "In the Night Watch," adapted by Michael Morton from the French drama, "La Veille d'Armes," by Claude Farrere and Lucien Nepoty.

*Ford
Dabney's
Syncopated
Orchestra*



Mr. Dabney and his group of ragtime experts are appearing nightly atop the New Amsterdam Theatre in Ziegfeld's "Midnight Frolic." They are making a tremendous hit with Maurice Richmond's newest fox trot hit, "Now and Then," which they deliver with all the pep and punch that the song is capable of—and that is saying a good deal. Devotees of shoulder-shaking and foot-sliding find it difficult to sit still while Dabney and his men tease the syncopation out of their horns and bows and drumsticks, not forgetting a flock of banjos and a live-wire baton.



AT THE BIG VAUDEVILLE HOUSES

TILTON REVUE SCORES AT PALACE Moore and Megley Act Is Another Surprise

When Menlo Moore and Macklin Megley produced a brand new revue at the Palace last week headed by the *Misses Santos and Hayes* the act proved such a tremendous surprise and hit that efforts were made to have it stay over another week. The Moore & Megley offices control the *Corinne Tilton* revue, which was booked for this week, but Pittsburgh had already billed the *Santos and Hayes* turn and so the *Tilton* offering was permitted to keep its Palace date.

The *Tilton* revue scored as big a hit perhaps as the *Santos and Hayes* turn, with the success of the act resting almost entirely upon the diminutive *Miss Tilton*. This little woman is certainly clever and she's versatile and a hard worker and her personal triumph Monday afternoon made her producers mighty happy and glad that the act remained at the Palace and made good.

Miss Tilton has the new turn working in bully shape and one of her biggest moments was in the "drunken bit." *Messrs. Benny and Western* are corking good dancers who render invaluable assistance.



KITTY
DONNER

The Palace bill this week comprises the following: *Adelaide Bell*, danseuse; *Wilson and Larson*, male entertainers; *Tilton* revue, *Mr. and Mrs. Jimmie Barry*, *Marie Nordstrom*, *Nat Nasarro* and company, *Kitty Donner*, *Harry and Emma Sharrock* and the *Henrietta De Serris* company.

The *Barrys* injected their usual comedy into the bill, with *Jimmie's* rural detective causing considerable laughter. *Marie Nordstrom* has enhanced the value of her stage characters immensely through the acquisition of special settings and is using several new "bits" that were splendidly done.

Kitty Donner has made some changes in her new act, omitting the Arabic dancers and using a Bowery "bit" with her brother, *Ted*, that is an imitation of their father and mother doing the tough song and dance twenty years ago at Tony Pastor's. It was a smashing big hit.

The *Nasarro* act, with the entertaining negroes, *Buck and Bubbles*, stopped the show completely. The piano playing and dancing tied the show into a knot.

The *Sharrocks*, one of vaudeville's surest-fires as to entertainment and comedy, landed another solid laughing success. The *De Serris* act is a big model posing turn and closed the show effectively. MARK.

Corinne Tilton Pleases at Palace—Songs Predominate at Riverside—Colonial Has Many Headliners—Eddie Foy and Family Score at Alhambra

SONG FESTIVAL AT THE RIVERSIDE Dramatic Touch Given by Sarah Padden

Everything on the bill appeared to run to the song thing and it remained for *Sarah Padden* to give a touch of real dramatics to the show. There was high humor and low comedy and operatic numbers and topical songs, with the vocal numbers coming from nearly every act upon the bill.

Marie Cahill and *Sarah Padden* divided top honors, with the respective offering of each woman being so vastly dissimilar that one could not make the slightest comparison as to the relative merits of their vaudeville entertaining ability.

In the *Padden* sketch the theme tells a story about two women, one who is believed to be the mother of the other, but who goes through Hades and worldly discomforts and privations that the supposed daughter might have everything, etc. *Miss Padden's* work stands out as her role calls for some intensely dramatic work, with sufficient emotion thrown in to make the moral more impressive.

Roy Harrah and his feminine partner, *Helen Carr* opened with a pleasing skating turn. Gave the show a dandy start. *Matty Lee Lippard* sang pleasingly and finished the turn with a saxophone demonstration that brought big applause returns. She was ably assisted by *Dave Dillon* at the piano.

The *Padden* sketch was third. *Mae and Rose Wilton* did very well in the fourth position. They have changed their routine considerably, but scored biggest with their vocal duets. The *Four Marx Brothers* closed the first part.



MARIE
CAHILL

Arthur Wanzer and *Maybelle Palmer* started proceedings during the second half with attention and applause. *Miss Cahill* scored heavily, while another hit was registered by *Bob Hall*.

In the closing spot were *Emma Francis* and *Harold Kennedy*. They worked hard to please, with dances and songs being well received. MARK.

MANY GOOD ACTS AT THE COLONIAL Ardell, Nonette and Elinore and Williams on Bill

The Colonial has a big comedy bill this week—the last half keeping the spectators hilariously entertained.

A most unusual opening act is *Tarie*, the Canine Thespian, in "True Pals." This remarkable dog has almost human intelligence. He hangs up his master's hat and coat,



JACK HUGHES DUO

fetches his slippers, cigar, and newspaper, and even opens a bureau drawer, and takes out a handkerchief. He does a clever drunk bit with a bottle, and rescues a roll of money from a would-be burglar and puts it in the safe. All of which is done quite naturally, with only quiet suggestions, in a conversational tone, from his master. The act went over big.

The *Jack Hughes Duo* played popular selections on cornets and banjos, and closed with a duet of *Broadway Rose* on saxophones.

Nellie King, assisted by *Harry Laughlin and Company*, played *Edgar Allan Woolf's* sketch, "Irene's Divorce"—a breezy little playlet with a couple of songs and dances interpolated.

Kate Elinore and *Sam Williams* in a new offering, a "Wanted—a Cook," were the usual scream. *Miss Elinore* has abandoned her small shot-gun for a still smaller muff, with which she emphasizes her jokes. Her costumes were grotesque, and the bridal gown with a red flannel petticoat showing in back nearly caused a riot. *Williams* sang *Bring the Irish Over Here* and *Tomboy Girl*.

Marshall Montgomery, assisted by pretty *Miss Courtenay* and a very lively dummy, performed some clever stunts in ventriloquism—combining skill and good taste with many big laughs.

Nonette, as charming as ever, played her violin and sang delightfully. Her *Alice Blue Gown*, and particularly the encore of *Dear Old Pal of Mine*, were beautifully in tone quality, and her gypsy number showed a wonderful technique.

Her clear and resonant voice, her steady and musical bow and her captivating smile and ingratiating personality make her one of the most enjoyable artists in the vaudeville and the Colonial audience Monday spared no effort to let her know they thought so.

Franklyn Ardell, in "King Solomon, Jr.," written by himself and *Walter Percival*, assisted by *Helen Goodhue*, *Ruth Warren*, *Grace White*, and several others, showed up the possible matrimonial difficulties of 1940, should one man be allowed to have a bunch of wives—say one for each day in the week, naming them accordingly. There is a wealth of fun, and *Ardell* puts over his lines with a wallop. Personally we enjoyed "Wednesday's" comedy. The act is artistically staged, and moves with a snap that keeps things moving along to a hilarious finish.

Dave Kramer and *Jack Boyle* followed, and introduced much impromptu comedy, even borrowing *Miss "Friday"* from the *Ardell* act, thereby proving that *Dave* is a good picker. They sang *Typical Tipperary*.

The *Girard Brothers* closed an exceptionally good bill with a series of equilibistics.

CONN.

ENTERTAINING BILL AT THE ALHAMBRA Lou and Jane Archer, Eddie Foy and Vinie Daly on Program

Just a bit of song and dance, with two bits of comedy, describe this week's program at the Alhambra.

The *Bellis Duo*, in feats of aerial daring, open the performance. *Howard and Craddock*, two promising colorful entertainers, put the audience in a laughing mood. Then follows *Puritana*, billed as "a new American operetta." The setting is of the days of the Boston Tea Party—then why the manicurist get-up on the ingenue's part? *Dreaming River* is the only number deserving of mention.

Charles and Madeline Dunbar's novelty oddity, "Animalfunology," is deserving of much praise for their clever imitations of flirtatious chickens, cats and what-not.

Eddie Foy and the seven smaller chips that fill the royal bush are as amusing as ever in their "Foy Fun Revue." The youngest is patiently biding his time to display his hereditary genius.

A delightful personality is *Vinie Daly*, who sings divinely and dances with wonderful understanding and artistry. And such a wise selection of songs in her repertoire, particularly *Venetian Moon* opening—the operatic number—and the dance interpretation—the *Cuban Glide*—most enthusiastically received. *Lou and Jean Archer* are clever and bear watching. "Tailor Made," a pleasing picture, several remarkably staged studies, especially entertaining was "The Queen of the Movies" number.

Hall and Shapiro offer "bundles of nonsense," with *Shapiro's* funny laugh and fall arousing much laughter. The closing act, *Libby and Sparrow*, whose "Essence of Novelty" diversion kept the audience in their seats until the drop of the curtain, talks for itself. *Mr. Libby* is an unusual dancer who knows his art well. SCHWAB.



"W.K. ZIEGFELD Presents—"

Florence Reed — A Renowned Star
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 Norman Trevor — Earle Foxe
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In one production! What names to conjure with! And what a wealth of genius they are bringing to the first of



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NEW VAUDEVILLE ACTS

Yvette Scores Big Hit in New Act

Yvette has always been an attractive vaudeville card. From the time she made her kowtow to New York varieties atop Hammerstein's Roof some years ago Yvette has always displayed wonderful stage skill, having a beautiful voice and violin ability that stamped her as more than ordinary. She has ever been alert to the wants of vaudeville and from year to year has gone in for a special act. Yvette could do a "single" as easy as anything yet she is ambitious and keeps trying to inject novelty into her stage contributions. In her new act she is assisted by two young men, namely Eddie Cooke and Kino Clark. They are clever musicians and work hard from the start of the Yvette turn until the finish. Clark is a pianist and a good one while Cooke's main forte is the saxophone. He is peppery and gingery and as Yvette goes like a house afire herself the answer is all in favor of the act. Yvette plays operatic and topical numbers and plays her violin so skilfully that it fairly speaks. Her voice is better than ever and in fact she shows decided improvement over previous performances. Her present offering is "smart," is decidedly pleasing and up-to-date. Yvette is the type of artiste who can strike any spot any time upon any bill and more than score a substantial hit. At the Riverside where we saw her turn she was the biggest kind of a success. Vaudeville is the gainer by having such a capable and talented entertainer as Yvette.

MARK.

Ruby Norton Has New Act with Clarence Senna Assisting

Ruby Norton is presenting a nice, clean vaudeville "single," with Clarence Senna at the piano. Although Miss Norton has looks and a voice and knows how to frame a stage specialty she also receives Al assistance from Senna who plays a piano skilfully and effectively and who sings well enough to have his voice used to advantage. Senna was formerly with Lillian Fitzgerald prior to the latter's joining a musical show and with Miss Fitzgerald proved himself a stage asset. Then he was with Kitty Gordon and added to his fame as an accompanist. Miss Norton offers a series of songs that brings out her fine voice advantageously. She is a worthwhile vaudeville proposition.

MARK.

"Summertime" Looks Bad for the Wintertime

Under the guidance of Messrs. Lewis & Gordon an act entitled "Summertime" gumshoed into the Palace recently but skidded worse than a three-wheeled benzine buggy in a muddy street. It is supposed to be a farcical affair that takes place at one of those sumnering places where married couples as well as single persons invariably meet and make possible domestic relations that are either sweet or sour. This little skit hinges upon a man's unexpected physical strength that never developed but was made possible by an unexpected twist that permitted the

man in question to take the credit for the lambasting of another man almost three times his size and scoring a hit with his wife as well as putting himself in right with others who were "against" the beaten one. It is far-fetched and draws high and heavy upon the imagination. At the Palace it was not only poorly acted but was barren of real laughs while one man had such a cold that he could scarcely be heard. The act was in no shape for the Palace. Yet it showed there and fell right upon its neck in a puddle of disappointment.

MARK.

Wood and Wyde Work Hard in Pleasing Travesty Cycle

One must hand Franker Wood and Bunce Wyde credit for always trying to bring something new to vaudeville. They have gone in for a lot of expense and time upon their new offering which is entitled "All Right Eddie" and which has in its enactment Francois l'Esle, soloist, and William C. Wilson, pantomimist and dancer, and which runs through a cycle of travestied stage entertainment. Between the burlesque scenes that are not only costumed and scenically embellished adequately by Mr. Wood and Miss Wyde but funnily presented a man appears to sing but is interrupted by a shout off stage, "All Right Eddie" that is intended for a "take off" upon the vocalist who is out to sing the prologue and every other kind of a "logue" that numerous acts and shows have used from time to time. This bit of travesty at first is misunderstood but later the audiences "get it" and it causes hearty laughter. There is a scene at the public stocks where Miss Wyde the scandal-monger in stage characterization is released only to lock up the jailer in her place. There is also a funny scene in the Arctic regions where Wood comes to woo Miss Wyde who

(Continued on page 1140)



MRS. MARTHA JOHNSON BECK

Writer of "Beautiful California," a new song written as a tribute to the people of the Golden Gate state. Mrs. Beck is a Denver woman who spends her winters in California and has become so impressed with the beauties of the state that she has celebrated it in a lilting song. "The song is an invitation," says Mrs. Beck, "to the Easterners who have neighbored so long with the cities of Europe they have forgotten the West."

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

| | |
|----------------|---------------------|
| Poppy Blossoms | Matty Lee Lippard |
| Margie | Karyl Norman |
| Broadway Rose | Marshall Montgomery |
| Sahara | Corinne Tilton |

BIG PROGRAM AT THE ROYAL

Karyl Norman, Clark and Bergman and Others Appear

Running as smoothly as a merry-go-round, the new show at the Royal starts with a dream and ends in the North Pole. The Musical Hunters present the dream, and it is an artistic combination of sleigh bells, hunting costumes and violin playing. The talk is spoken a little too rapidly to get over well, but the general effect of the whole act is very good.

A special set enhances "Detailed," an ingenious comic sketch presented by Holliday and Willette. The change from cop's uniform to complete full dress is novel. The absurdity is breezy, and the dancing easy and agile.

The craze for spiritualism is given an interesting dramatic treatment in "His Spirit," presented by Emmet Devoy and Company, with Maud Richmond. The plot has to do with the unexpected return of a husband who manipulates reality and unreality in order to disclose his love. Acts of this sort offer a pleasant relief from continuous singing and dancing numbers.

Clark and Bergman, assisted by the Crisp Sisters, received a big hand upon their entrance, and immediately demonstrated their rights to such popularity. Especially good was their Christmas chatter, and their scale song, *Saving Up Dough*. In the midst of the act, Mr. Bergman announced that Miss Clarke had recently sprained her ankle and could not dance, but the enforced omission did not stop the fun as the act finished with the audience applauding enthusiastically.

Again Karyl Norman, "The Creole Fashion Plate," captivated with his dazzling assortment of gowns, witchery and melody. It seems scarcely credible that this young player can so perfectly change from one sex to another, giving life-like representations of both, with the accompanying vocal transformations. And Bobbie Simmonds deserves a word of praise also, for his competent, yet unobtrusive piano playing.

As Jim and Betty Morgan could not appear because of illness, Charles and Madeline Dunbar took their place in a dancing and singing number, which made good. The cat finale was a successful surprise.

The author-comedian, J. C. Nugent, amused with his line of talk. He was followed by Anna Chandler, who duplicated the success she has enjoyed all season with her special songs and bright comedy. She is assisted by Sidney Lanfield, who composed her songs. The Johannes Joseffson, original "Glima" Icelandic Company, pleased again with his vigorous and educational exhibitions of attack and self-defense.

SOBEL.

CHICAGO — MAJESTIC Singer's Midgets and Holeson and Beatty Score

The bill at the Majestic this week is not of the sort to excite one unduly.

Bassett and Bailey, the opening acrobats, are good without being thrilling, but the Misses Florence Holeson and Eileen Beatty compensate for their presence by their own act in which Miss Holeson's rich contralto and Miss Beatty's sweet soprano mingle gratifyingly in pretty songs. They are easy upon the optic nerves, too, in their lovely gowns.

Hall and Colburne presented an incoherent act full of bad singing and clumsy dancing. Close upon their act comes Emma Haig, the joyous little dancer with her clever partner, Richard W. Keene. They are young and blythe and agile and they dance as though they love dancing.

Jack Cahill and Don Romine follow in a welter of indistinguishable nonsense, and then come Singer's Midgets in a clever series of dances, songs, musical feats and acrobatic achievements—a very effective ensemble indeed.

Bert Fitzgibbon with his inimitable drollery captures the house with his clever feats upon the piano and xylophone. The El Rey Sisters close the bill with some graceful roller skating.

SELDEN.

CHICAGO—PALACE

Roscoe Ails and Doc Baker Share Honors

Roscoe Ails, clowning at the Palace this week, is an able jokester and was cordially received by the Monday afternoon audience. He has a new Ford story that is rather good, and offers as the title of a song, "I Don't Like Her Furniture So I Knocked Her Flat." Another funny incident is when informed by his partner, Kate Pullman, that her dress cost 200 francs, he asks, "How many 'Johns' would that be in Chicago?" In the latter part of the act the jazz band gives Ails and his good-natured lady a chance to do some clever acrobatic dancing and variations of the shimmy.

I do not quite understand why Frank Hurst calls his act "Alone at Last," but I nevertheless enjoyed it immensely. His songs are pleasing and the audience enjoyed the act as much as he did.

The Neapolitan Trio are a refreshing novelty. They sing songs in Italian. Beatrice Morgan and company present a comedy skit that is very bad.

Another flat tire on the program was Ned Norworth, who in his vulgar attempts to be funny and his persistent repetitions was exceedingly tiresome. He seemed popular with the audience however.

"The Beehive," a clever comedy presented by Clarence Oliver and Georgie Old, is a domestic farce written around the profiteering landlord and is very well acted.

Doc Baker in "Flashes" sings well and is ably assisted by Polly Walker, who is plump and pretty and a little better than the usual chorus. His specialty is rapid changes of costume in which he is very proficient.

Herbert's "Loop the Loop" and Leaping Canine" are also on the program.

ROBERTS.



Nataline Pearls

**—“The Jeweler had Simply
made a mistake—and still”**

I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for \$18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They are fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look fairly liquid, they're so full of subdued lights and shifting tints.

Then, too, I'm confident they will bear the closest scrutiny, for even experts are confused by them. Every day I wear them I think they have a creamier, more opalescent color. They never will grow dull, either, for Nataline Pearls are indestructible.

Nataline Pearls are ready for your inspection at good jewelers and department stores. Necklaces of all lengths and perfectly matched.

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Page Johnny O Connor!

J. SHUBERT put the official stamp on the announcement of *Shubert* vaudeville this week while attending a session in court at Syracuse. *Mr. Shubert* gave out an interview to the Syracuse papers declaring that his organization proposed to have vaudeville representation in Syracuse, his home town.

In the "Post-Standard" of Syracuse *Mr. Shubert* was quoted as follows:

"We are coming to Syracuse in vaudeville just as soon as we possibly can," *Mr. Shubert* said. "The field here is large enough for more big time vaudeville. I have nothing to say on the question of a theatre at present. We have no deal on for the Empire Theatre, and I do not believe in diverting the Wieting from its present scope of attractions."

The announcement of *Shubert's* intention to invade the vaudeville field was hailed with delight in vaudeville centers this week, the opposition circuit giving promise of unlimited work for standard acts. No definite announcement was forthcoming from the *Shubert* offices anent the vaudeville proposition up to the time of going to press, but it was said a lengthy statement would emanate from their headquarters announcing their plans and possibly the proposed route they will offer vaudeville acts at the end of the week.

At the *Keith* headquarters the declaration of the *Shuberts* was treated lightly, the "big time" magnates apparently placing little stock in the promises of the new opposition circuit.

Composers Organized

A new organization has been formed in the music field called the Composers' and Lyric Writers' Protective League, the new society being comprised of practically all the active writers in the music industry. While only in its infancy, the organization has assumed a businesslike aspect and has selected *Victor Herbert* as president and *Grant Clark* as vice-president.

A press committee composed of *Ren Wolfe*, *Tommy Gray* and *Ballard MacDonald* has been appointed also.

The new organization is strictly a protective one and it is expected within a short time an attempt will be made to confer with the Music Publishers' Protective Association in reference to a general eradication of whatever existing differences there are between the publishers and their writing staffs.

Morton Selling Beer

James J. Morton, the "Boy Comic," has retired from the vaudeville field and has been engaged as theatrical representative for the Inner Circle Corporation, a combination of brewers who have perfected a new brand of near-beer which will shortly be marketed.

Morton has opened offices in the Romax Building with *Katherine Barry*, who is also interested in the theatrical end of the proposition.



No, this is not a mixed quartette about to burst into melody. It is *Jean Haver*, "gag" man for *Buster Keaton's* comedies for *Metro*, *Keaton* himself, *Sybil Sealey* and Director *Eddie Cline*

Plaza Company Bankrupt

The Plaza Music Co., a jobbing house, went into bankruptcy this week with \$150,000 liabilities, mostly composed of accounts with popular music publishers. With the current slump in the popular music publishing business, the Plaza's failure throws an added jab into the publishers.

On top of the Plaza's move comes the death of *Col. A. G. Goetting* of the Enterprise Co., also a jobbing house, which has accounts with practically every publisher in the industry. The Enterprise at *Mr. Goetting's* death was rated with an account of something like \$3,000, although its owner left a fortune to his surviving widow. Just whether *Mrs. Goetting* will continue the Enterprise and settle its outstanding affairs is problematical, but the publishers are showing much concern over the possibilities of a final settlement.

Maurice Richmond, who conducted the Enterprise for *Mr. Goetting*, was generally expected to figure in the will of the deceased, but his name was not mentioned. This week *Richmond* resigned as general manager of the jobbing house, giving the publishers a little added worry.

Thornton Annulling Marriage

Jim Thornton, who was married to *Josephine Boyle*, popularly known around the Rialto as "Josie Palmer," proprietress of a resort on West 48th street, known as the Little Green Tea Room, has instructed his attorney, *Frederick Klein*, to begin proceedings to annul the ceremony.

Thornton was married last Friday, following a "party" in which he was one of the principals. When advised that he was a bridegroom *Thornton*, fully recovered from his onslaught on "near-beer," declared it was impossible, for he had only been signing contracts for a European engagement, having mistaken the License Commissioner for a booking agent.

Dooleys in Production

Bill and *Gordon Dooley* will be the featured principals in the forthcoming vaudeville production, "Two Little Vagrants," to be staged by *Carlton Hoagland*. The piece is being written by *Harry Carroll* and *Ballard MacDonald*, with additional lyric being contributed by *Al Bryant*. In the cast of fifteen will be *Arthur Hartley*, *Helen Patterson* and *William Foran*.

Goodman Not Out

Notwithstanding published reports in the "Review," the *Shubert* mouthpiece, *Maurice Goodman* will not be retired as general counsel of the *Keith Vaudeville Exchange*. The "Review" published an article last week declaring that *E. F. Albee* had decided to rid his organization of all members of the Hebraic faith and had started with *Max Hart*, who would be closely followed by *Goodman*. *Goodman* gave out a statement this week denying all the allegations made by the "Review" and followed this up by instituting a suit for libel against the paper.

Lamp with Klein

John Lamp, formerly general booking manager for the F. F. Proctor Circuit of theatres, and more recently the promoter of a string of new theatres, has taken up headquarters in the offices of *Arthur Klein*, in the Strand Building, from where it is expected *Klein* will base his operations as general vaudeville booker for the *Shubert* theatres.

Conrad Sailing

Con Conrad is to make another journey to England sailing on the "Rotterdam" Saturday. While abroad in addition to filling dates previously contracted for, *Conrad* will engage a string of European talent for this side. He will also represent several music publishers in placing American songs on the English music market.

Mullin-Carney Split

Denny Mullin has left the three act of *Mullin, Carney* and *Contlin*, following a disagreement up-state which brought the team into a court squabble.

The disagreement followed a difference anent salary and wound up in a battle that necessitated police interference. *Carney* is continuing with the act, having added *James Walsh* to the part previously played by *Mullin*.

Mme. Anaraldo Recovering

Mme. Louise Anaraldo, formerly one of *Enrico Caruso's* support and lately of vaudeville with *Jack Anthony*, is recovering from an operation for peritonitis which forced the couple to cancel a string of engagements on the *Keith* time.

Samuels Better

I. M. Samuels, one of the principal bookers of the *Keith Vaudeville Exchange*, who recently suffered a paralytic stroke, is reported to be on the road to recovery and will probably return to his desk before the first of the year.

Muldoon Writing

Johnny Muldoon of the act of *Muldoon, Franklin* and *Rose* has just completed a new revue entitled "Seeing New York," a travelogue in song and dance. It has been accepted by the *Keith* time and will shortly have a metropolitan opening.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Blanche Bates Appears as "Hedda Gabler" at Special Performance in Washington.

Lulu Glaser Opens at the Manhattan Theatre in "Sweet Anne Page."

Maclyn Arbuckle Makes New York Debut as a Star in "The Sprightly Romance of Marsac" at the Republic Theatre.

E. S. Willard Produces "Punchinello" at the Tremont Theatre, Boston

Charles Hopkins Produces "Treasure Island" at the Punch and Judy Theatre.

"The Ware Case" Is Produced at Maxine Elliott's with *Lou Tellegen* and *Gladys Hanson* at Head of Cast.

Paramount Releases "The Prince and the Pauper" Starring *Marguerite Clark*.

Edison Presents *Mabel Trunnelle* and *Marc McDermott* in "The Destroying Angel."

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

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In the Song Shops

BY MARK VANCE

Mose Gumble Tells of Trip—Equaling "Dardanella"—"Pretty Miss Virginia" Classy—Walter L. Albury's Success



JACK MILLS

An excellent likeness of the head of the firm of Jack Mills, Inc., whom Milt Hagen characterizes as "such a live-wire that no other publisher can touch him." Jack Mills' latest songs, "Cuban Moon," "Sweet Mamma" and "Heart of Mine," are making the song world sit up and take notice

MOSE GUMBLE, elated with his trip south and west says there is no place like home and that the celebrated saying sure tells it all. As Mose is a New Yorker and has always stuck close to Broadway during his long association with the House of Remick, it was natural that Mose heaved a sigh of relief when he returned to New York after a flying trip throughout the country.

We bearded Mose

In His Remick Den

soon after he had gotten his home sea legs, and listened to him spiel a merry yarn about his trip. As it was his first regular trip across the Rockies it was expected that he would say something about the way the mountaineers and the hillside profiteers were singing Remick hits. "Take it from me," says Mose, "I'm mighty glad that I am home again. Not that I didn't have a wonderful trip and that I enjoyed every minute of it, but speeding southward and later climbing the mountains of the west made me appreciate my lil' ol' New York all the more. I gave the cotton fields the close up from Atlanta and established a Remick branch there. The south is good and looks good to the music business, and I feel sure that things are going to be mighty bright for us down that way. I could have gone to Jaurez and Cuba, but the south isn't as dry as one would believe. The moisture there was damp. It is very easy to size up the hills of Kentucky or Tennessee and imagine that every other hill contains a hoghead of moonshine. Just imagine it! And you know songwriters and song publishers are supposed to have good imaginations.

"Musically the south is still with us. They know hits and they buy hits. I expected to find things upset

down there since the recent election ripped open a few of the 'solid south' states, but I was assured by those who should know that the music business is going to hold up despite shadowy rumors and unshaky reports that 'all is not well' within the ranks. And they are not buying ten cent music. By that I mean that they are getting the big numbers and paying accordingly. And there is no kick about it. And then the west! There is labor unrest and all that, but the west is keeping up the good work. Traveling shows are striking rocky roads, but they are buying the songs that New York claims as 'hits,' and buying them at the classier prices.

"It may be the age of reduction,"

Says the Genial Gumble

"but music will not tumble down no matter what comes. It is my belief that the west, and I include Chicago as well as Seattle, is not the least bit wary of paying more than a dime for a topical number. Granting that the legitimate attractions find no profit on the way west and return the general state of music business is gratifying. The music business has its ups and downs, but there appears to be any number of hits that are receiving big sales. And the west knows as soon as New York what the hits are and what will meet with a ready sale. Chicago is bully, and I'm not kidding when I say that they are selling a lot of music out there. I had a great trip. I'm tired but happy that I mustered up the courage to take the journey."

Then we talked a little later to Jack McCoy. Know him?

He's a Handsome Irishman who is allied with the Fred Fisher company. Some hustler! Isn't afraid to work and doesn't mind riding the subways from the Battery to the Bronx and thence back to

Best Selling Music Rolls

AEOLIAN—Waltz, Alabama Moon (4005), Erelbach and Milne.
Q-R-S—Whispering and The Love Nest (10092).
REPUBLIC—The Love Nest and Avalon.

Utica avenue in Brooklyn to boom one of Fred's songs. And he booms 'em. A good, smiling mixer and a personality that has the acts singing songs just to please him. "Nix on the personal favor thing," bangs back Jackie. "Sing the song because it will do you good and make your act. The number is a knockout, etc." That's McCoy. To us he said "Broadway Rose's immense. They're all after it. Looks like a second 'Dardanella' in point of sales. Going 25,000 a crack, which is equaling Dardanella or I'm a liar. It is

in demand now by the orchestras. Naturally of a waltz ballad type yet in making a fox trot refrain for the ball room there was a similarity noted for a few bars to the *Any Time Any Day Any Where* number. The same arranger was responsible. But there's no war. I just left Max Kortlander, who wrote the other song, and he knows how the whole thing happened. It's just one of those things. As to words, style,

Best Selling Sheet Music

FOX TROTS—The Love Nest, Harms; Whispering, Sherman-Clay; Avalon and Japanese Sandman, Remick.

BALLADS—Let the Rest of the World Go By, Witmark; Tired of Me, Berlin.

WALTZES—Tripoli, Witmark; That Naughty Waltz, Forster.

construction, music, etc., why it all ends there. *Broadway Rose* is over a mile."

Pretty Miss Virginia

Is an Emphatic Hit

according to the demands made for this number. It's a Ring-Hager affair, with such artists as Helen Clarke, contralto, and Joseph Phillips, baritone, of the Edison Company, singing it. The Sousa, Prior and Conway bands are also making much of the number. The song is of the style that befitted *Carrie Jacob Bond* and all hearing it declare it is a song of high value. It has a pretty melody which the publishers say "is supported by an unconventional accompaniment, and with a lyric that adds materially to the value of the piece."

Walter L. Albury is in the music business

In the Heart of Baltimore

but he is doing a land office business with the music lovers of that city in a way that is especially gratifying. Mr. Albury is colored, but his personality, business acumen and ability have brought him wonderful success. Last week Mr. Albury was in New York conferring with song executives of the principal "mechanicals." Albury is the main business force back of the Palmetto Music Company, which by the way, makes a specialty of the numbers upon the McKinley Music Company's list. He told us that sales were brisk in Baltimore for numerous numbers, but among the leaders were *Feather Your Nest* and *Tired Of Me*. One of his latest publications is a lively fox trot number entitled *When The Melon's Ripe in Dixie I'll Come Home To You*. Albury has composed some song successes and one of his novelty dance numbers was *The New York Glide*. Albury is doing a world of business for the Okeh Records, and one of his leaders is *That Crazy Blues*. Looking

after Albury's interests in New York is J. Bernard Barbour, a composer of note, a prominent musician, and who knows everybody in the music game in New York. Some of *Bernie Barbour's* numbers, and he has some corks, will be handled in Baltimore by the Palmetto Company.

IS THAT SO!

Lew Cooper is back along Broadway. He is planning a return to vaudeville. Cooper has written a number of hits himself and one of them is published by Irving Berlin entitled *I'm Saving Up My Dough For Ray and Me*.

Strut Miss Lizzie, a novelty song by Messrs. Creamer and Layton, has been published by Jack Mills. Looks like a winner and is fast gaining popularity.

All of the motion picture stories written by Walter Irving will be supplied with a special musical score arranged by A. Louis Moquin.

Kendi & Brockman, who know song hits, no sooner sold *Feather Your Nest* to Feist for a nice little rainy-day sum but have just disposed of another "natural," *Marimba*, to the same publisher for another tidy amount. Johnny Black, who gave us *Dardanella*, and Joe Gold, another popular songwriter, are the men who wrote *Marimba*.

Heart of Mine is a fox-trot. It is the published property of Jack Mills, Inc. Mills is so enthused over

Best Selling Records

AEOLIAN—Fox trot, Grana-da (14107); song, Sally Green (14104), Harmonizers Quartette.
COLUMBIA—Fox Trot, Whispering (A3301); song Old Pal, Why Don't You Answer Me? (A2995), Henry Burr.
EDISON—Fox Trot, My Sahara Rose (50685), Wadsworth-Wiedoft Quartette; song, They All Love Jack (82193).
PATHE—Fox Trot, Avalon (22440), Hazay Naty's Orchestra; song, What Cha Gonna Do When There Ain't No Jazz? (22435), Patricola.
VICTOR—Fox Trot, Dance-O-Mania (18699), Selvin's Novelty Orchestra; song, The Love Boat (18695), John Steel.

it that he has sent out a special announcement to his "musical friends and well-wishers" saying that *Heart of Mine* is "a sensation" and "a worthy successor to that superior dance hit, *Cuban Moon*."

Grant Clark is now the accredited billiard champion of the Music Row.

Arman Kalis's new act has some pleasing musical numbers. One of the best is *Drink a Toast to Me*.

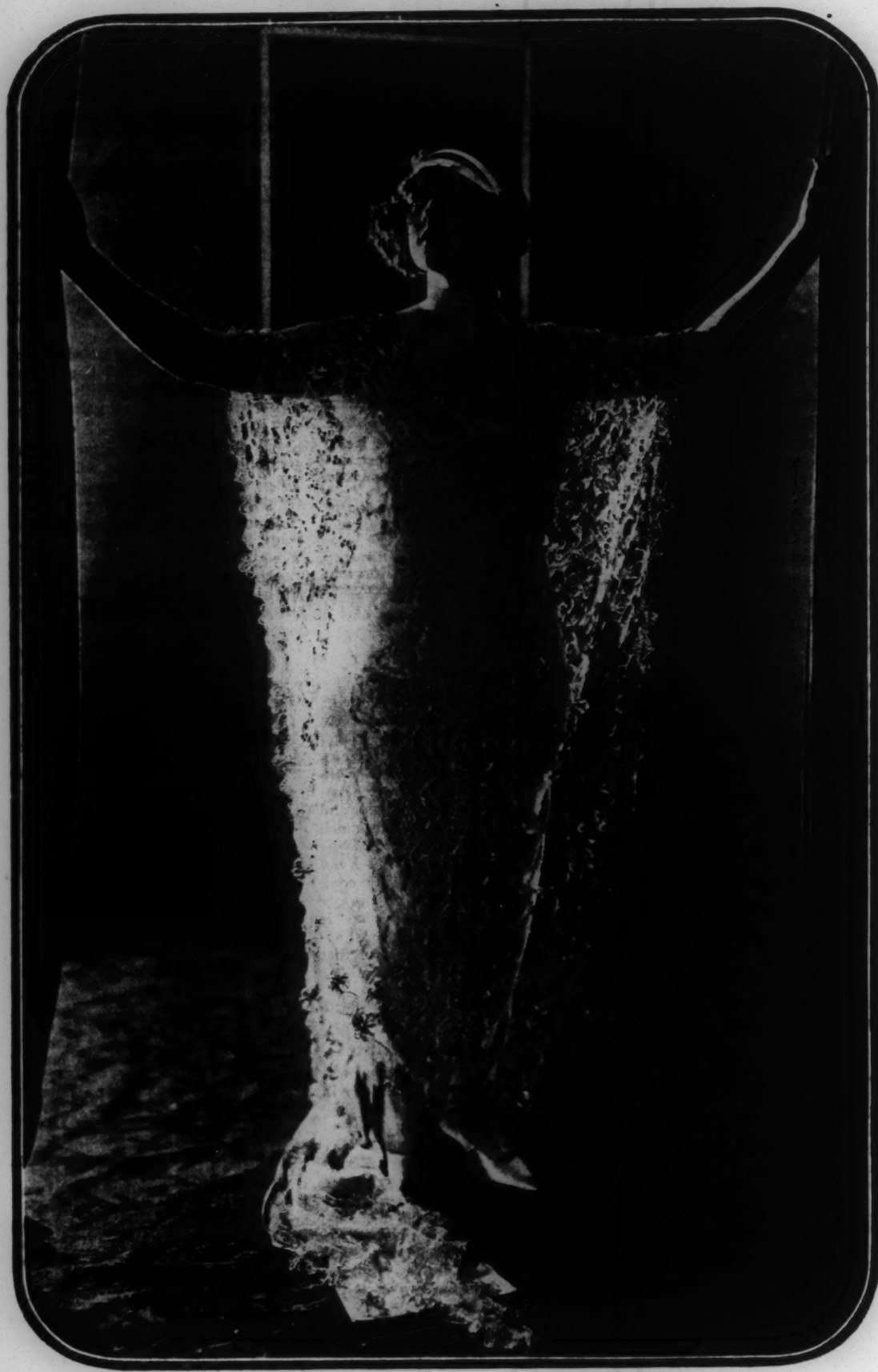
Harry Rose is meeting with success in singing *He Always Goes Farther Than Father*.

Florence MacBeth, who has been engaged in operatic and concert work, has returned to the Columbia fold. She is a soprano.

L. Wolfe Gilbert reports big success with his new numbers on the road.

Fashions From The Footlights

By Mlle. Rialto



DOROTHY FOLLIS

In a season when lace has predominated fashioning the most alluring of negligees, Dorothy Follis, who graces the leading feminine role in the Zimbalist operetta "Honeydew," has achieved a real creation of the boudoir in this intine robe. Of creamy lace veil-

ing a sheath of Pussy Willow satin it conveys a sense of luxurious comfort that is in keeping with the windy blasts of winter. The robe is of full design and with arms aloft it shows an expansive quality that is appealing. There is also a long train to the garment

WITH Christmas shopping to be done—and done early, according to store posters—the street costume ranks first in importance in milady's wardrobe. For wintry days, with cold winds sweeping the Avenue, the fur coat and woolen skirt, or enveloping fur dolman are most appropriate, but for the milder days the cloth wrap is most appealing. The dolman worn by Myrtle Tannehill in "The Broken Wing" is a fair example of just how charming these

Dolmans With Deep Collars

are. This particular dolman was of a smart sand color, made rather snugly, with a deep shawl collar hanging to the waist. The bottom of the dolman and of its collar were edged with a banding of tucked material, giving a new and pleasing touch. With this wrap, Miss Tannehill, who, by the way, is a decidedly pretty and appealing young person, wore a trim little frock in black and a smart hat, small and quite chic, of black, too.

In the last act of "The Broken Wing," Inez Plummer had her first opportunity to appear beautifully gowned in

A Lucile Evening Gown

of glittering white sequins. In previous scenes Miss Plummer, as a Mexican maiden, wore gingham frocks, so of course, the transformation in the exquisite frock of the last act was quite complete. In outline, it was very much the same as most sequin gowns, being made to give slim lines, while

Streamers of Tulle

white, too, made graceful the general ensemble. White satin slippers and silken hose completed a charming picture.

"Rollo's Wild Oat" brought to town a young actress who is bound to become a favorite with future audiences. Her name is Lotus Robb, and a very demure and dainty personality is hers. Her first little frock of black satin was girlishly designed and very simple in outline. A golden evening gown, worn in the second act, was most attractive and proved particularly becoming to her. In the final act a trim little suit of Alice blue, suitable for late spring, or early fall, was very attractive. This

Silken Sport Suit

was made of heavy Jersey material, and had a trim, short skirt, and a tuxedo coat which had a belt effect that added to the snug outline.

Marjorie Kummer, as a society girl with leanings toward stage life, wore a fetching little outfit in sand color and French blue. In the final scene, she, too, was appropriately dressed for country life and appeared in a sport dress of terra cotta that was very attractive.

These sport clothes will soon be attracting the feminine eye for now

Palm Beach Clothes

are commencing to be featured in smart shops. Sweaters and sport suits of course, find first place. But while silken sweaters are among the desired things for southern wear, the heavy woolen sweater with its deep collar and its

Fetching Tam O'Shanter

appeal most to the winter girl who is preparing for a season of skating, skiing, tobogganning and sleighing. Browns, light and dark are the favored tones, while woolen scarfs in brilliant hues lend the necessary gay touch.

Velveteens Find Favor

for the walking suit, too. And while many are fur trimmed, with the heavier furs such as skunk, raccoon, and opossum, there are many of trim design which are tailored and do not require fur for an added feature. Velvets, too, are quite the vogue this season and many costume suits, or what is known as the "three piece" suit, are fashioned of beautiful velvets. And when the suit does not have the waist included

Costume Blouses

are used with striking results. These beautiful waists are mostly imported from Paris and exquisite motifs are worked out in beads or fine silken embroidery in classic or all-over design. Usually they tie in the back and the long tabs form an effective bit of trimming. But then, in place



of the elaborate embroidery in beads or silks,

Batiks Are Used

with stunning effect. Here all the desired colors are found blended beautifully, and in either transparent or heavy materials. Here again velvets are found in use and when batiked in rich oriental tones they are really exquisite. Batiks in general are becoming recognized for all purposes. The house robe fashioned of batik is probably the most beautiful of all gowns suitable for the boudoir. And these wintry days inspire a comfortable and

Appealing Dressing Gown

for the privacy of the fireside. Dainty chiffon gowns, trimmed with rosebuds or ribbons, too, find favor with the girl who has a penchant for ruffly and fluffy things. But the onslaught of Chinese and Japanese plays this past season has awakened an interest in things Oriental for the boudoir and so

The Mandarin Coat's Popularity

may be accounted for. These wonderfully embroidered silken things are really very handsome, and, when worn with the embroidered petticoat to match, form a distinctive bit of wearing apparel. The Orient, too, is responsible for the chiffon negligees which are of decidedly Turkish origin. Here again we find batiked chiffons used with colorful results in fashioning milady's blouse and trousers.

*HOPE HAMPTON*

Hope Hampton is giving us just a peep at her Vanity Fair Sports Bloomer, which women are finding so useful this season. They come just a decorous few inches below the knee and are finished with a trim, stylish cuff. You will find them at Nat Lewis'

ETHELIND TERRY

(At left) A wedding gown created by Henri Bendel, is charmingly worn by Ethelind Terry, in "Honeydew." The bouffant skirt of white Indestructible Voile, sparkles with silver paillette in artistic design, on both tunic and skirt, and the simple little bodice, minus the conventional sleeves, is garlanded with orange blossoms

BARBARA DEAN

Barbara Dean (at the right) makes a stunning appearance upon all occasions—even when attired for the privacy of her boudoir. Very alluring is this particular negligee by Boue Soeurs, which is fashioned of turquoise Fancy Moon Glo Crepe caught in at the left side with gold cord



It's a Girl's World

Margarita Fisher, American star, makes a dashing figure in her new bathing suit. Athletic and comely Miss Fisher would decorate even the bathing suits that would be the fashion under the blue law.



One of the beauties in Christie Comedies (Educational) about ready to disport herself on the California beaches in an amazingly blasingly striking costume, stops to pluck an orchid for her hair.



Above are six little Vanity Fair maids (Pathe) as they display various styles of dress and undress while below is a Vanity Fair maid in the character of a sturdy pirate.



This young lady adds to the pictorial appeal of Cecil B. DeMille's, "Forbidden Fruit" (Paramount) appearing in the Cinderella vision.



Shannon Daye is another decorative feature in the fantastic Cinderella vision in DeMille's "Forbidden Fruit" (Paramount).



A duel to the death of gloom is executed by these Christie Comedy girls (Educational) in their coast studio. The technique seems to be all to the Bois de Boulogne.

Hail the New Vampire By May Allison

THERE are vampires and vampires! And the screen has been their peculiar place of incubation—fantastic creations who harked back to the days of *Messalina*, or resembled Heine's *Lorelei*, and preyed upon men in ways suggesting the horrors of a nightmare.

But the day of this familiar and thoroughly unreal lady has passed, I truly believe, and in her place has come another of different technique, an ingenious siren who accomplishes her ends by methods rather more convincing and less crude than her sister of the burning glance. And it is a blessing there has.

It would be interesting to know just where the familiar screen conception of the vampire, as made known to us by several noteworthy exponents of the art, originated. Was Mr. Kipling responsible for it when he wrote that celebrated poem of his?

Or Does the Blame

lie elsewhere? At any rate, the fact that she existed and now has practically become extinct is significant of the broadening influence that is being felt throughout the world of pictures, where the demand for, eminently more sane and sensible portrayals of life is daily becoming more insistent on the part of audiences everywhere.

But returning to the screen vampire, as we have known her. What, one might ask, was the usual method of her attack, her means of subjugating the particular man she selected to all the limits of folly and madness that were usually made known to us in anywhere from five to seven reels of film?

This particular sort of vampire, in the first place, required a distinctly brunette type of beauty, with piercing black eyes and a sensuous smile. The idea of a blonde with blue eyes playing such a part was simply inconceivable. It could not be done.

So the vampire of the screen became, perforce,

A Dark Lady of the Films instead of sonnets, and every extravagance conceivable was attributed to her in her eternal mission and purpose of luring men's souls to destruction through the gaze of her wanton eyes. And once thoroughly familiar to the public, she became an institution. Everywhere one went—two, three, five years back—in picture theatres, that is, one saw dark ladies "vamping" pale blonde gentlemen for all they were worth, and one wondered just how long the whole gross absurdity was to last.

And now one wonders no longer; for the knell of the siren (this was not intentional) has been sounded, and she has been superseded by another feminine engine of destruction to masculine hearts, whose methods of attack are totally dissimilar. And the new vampire, I believe, has come to stay; for the reason alone that she is more true to life and will therefore be more convincing to the public at large.

For one thing, this new style of vampire

Uses Her Head

to make her conquests, and not a sinuous form that draped itself over furniture like a human eel, and ravished the object of attack with burning glances. She uses her brain in just such fashion as to accommodate mood to personality, and wrap herself around the heart of the male in silken coils, from which the male would not escape even though he could.

This then is the new vampire, and I predict that she has come to stay.

It is curious how the old style of vampire ever became popular, for as far back as 1905 Bernard Shaw pointed the pathway with his *Ann of "Man and Superman"*. Ann, it may be remembered, was likened by Tanner, the quasi hero of the play, to a boa constrictor who tightened, like the folds of the snake, about the throat of the victim. And yet, in spite of this excellent model of modern vampires, the screen type went very far afield to exhibit ridiculous ladies in the throes of an imperious passion. But there has been a

Reversion to the Type

of Shaw's heroine in *"Man and Superman"*. And it is thankfully received.

I do not believe I have ever played a part that in any way resembled a vampire's. If I have it is so long ago that I have forgotten about it. And so far as the old style of vampire went, I'm quite sure I should never care to; they are too utterly silly. But in practically all pictures there is the element of sentimental alienation—some woman who seeks to attract the notice and favor of some man, and in extreme cases, this constitutes a vampire part. In a lesser sense, such a situation occurs in the new Metro picture, *"Are Wives to Blame?"* yet it is a part of the new order of feminine seduction and not the old.

Nor will history in this respect, I believe, ever repeat itself. The styles in vampires have changed, and the oldtime dagger lady with the dagger glance has slipped down the dark alley of time never, it is hoped, to return. The baby pout has taken the place of the hypnotic stare, the tender request of the legal command, and somehow everybody is a whole lot better pleased.

I am sure that if I should happen to be madly in love with any male of the species—and goodness knows I'm not—and if I were desperately jealous of his affections, I should sooner

Entrust Him to a Rival

of the old school of vampires than the new. If it came to a question of losing him, I should be more afraid of the girl with the baby stare than of the sinuous hussy of the clinging gown and the far-away gaze. A man is more susceptible to moonlight and honeysuckle than he is to sequins and patchouli. At least if he is of the marrying sort.



MAY ALLISON

Metro's dainty blond star who, in spite of her lack of experience as an honest-to-goodness vampire, speaks with authority on the subject from close observation—and a woman's point of view

I fancy that a man who is seriously contemplating matrimony takes stock of the lady in the solitude of his bachelor quarters, when the spell of her close presence is not upon him. And I fancy that in such a weighing of the future, the shrewd little womanly girl would win out against the designing vampire of the old school. The man must choose the girl who will make a home around his hearthstone instead of the amorous creature who conjures up visions of a lazy marital existence, devoted to maintaining a pose and running up cigarette bills.

I once asked a friend of mine, a man and an attractive man as women judge them, if he had ever been "vamped." This was a little before the term came into such general usage as now prevails, and my familiarity with it was due, I think, to the fact that I was in the movies and "vamp" was particularly a movie term and institution.

"Vamped?" he repeated slowly, "what is that?"

And So I Explained

As I talked his expression changed from one of wonderment to incredulity, and finally to mirth which gave vent in a blast of laughter.

"This for that," he at last told me: "I believe that there are more women 'vamped' by men than there are men vamped by women, and that statistics would show a tremendous

increase with each decade. Look at the daily newspapers! Don't you read almost every morning of a girl here or a girl there who has taken her life owing to unrequited love? How often do you read of men doing it? Doesn't this pretty clearly prove my contention?"

I told him that I feared it did; but, really, does it? How is one to decide so moot a question? Of one thing only are we certain, however, and that is that if men are vamped by women it is not in the manner made known to us by the wicked screen exponents of the art. It is rather in the manner of Ann of *"Man and Superman"* who was a clinging vine and never a snake root.

For my own part, I can say that

I've Never Vamped Anybody

nor, by the same token, have I ever been vamped. In the first place I shouldn't know just how or where to begin, and in the second, I shouldn't be able to tell whether I was or not, and I hardly think there's such a thing as a person being vamped and not knowing about it. So you can't prove it by me.

But, all things considered, I believe that it is the woman who more often attracts the man—against, let us say, his better judgment, which is about as near to the vamping proposition as any sensible person is able to get.

"MIDSUMMER MADNESS"

Paramount Presents Wm. De Mille Production

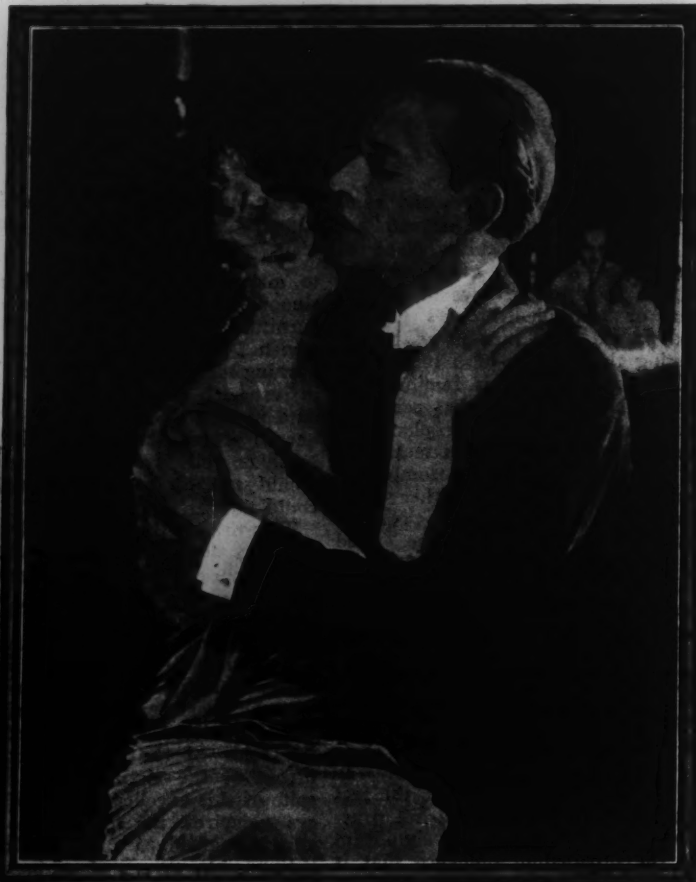
Adapted from the novel, "His Friend and His Wife," by Cosmo Hamilton. Directed and produced by William De Mille. Released by Paramount.

Bob Meredith.....Jack Holt
 Julian Osborn.....Conrad Nagel
 Margaret Meredith.....Lois Wilson
 Daisy Osborn.....Lila Lee
 Mary Miller.....Betty Francisco
 Mrs. Osborn.....Claire McDowell
 Peggy Meredith.....Charlotte Jackson
 Mrs. Hicks.....Ethel Wales
 Caretaker.....Charles Ogle
 Caretaker's Wife.....Lillian Leighton
 Jap Servant.....George Kuwa

Passion, fleeting, but overwhelming, is the subject of "Midsummer Madness," the new William De Mille production which opened at the Criterion Theatre, Sunday. This peril-

ous theme has not been used often in the films, and is comparatively rare in fiction though "The Fires of St. John," by Hauptmann, offers a brilliant study of such momentary sin. In "Midsummer Madness" the sin occurs in thought only, yet the consequences are serious and unusual.

Bob Meredith and Julian Osborn are loyal friends, and when they marry their wives become friends also. Both couples enjoy a real friendship and share mutual confidences. One night, however, a momentary infatuation makes Osborn



Above, Conrad Nagel tells his tale of love to Lois Wilson in "Midsummer Madness" (Paramount)

At the left, Mr. Nagel bids Miss Wilson goodnight

Below left, Jack Holt causes a scene over Lila Lee

Below, Jack Holt and Conrad Nagel exchange a few remarks that Lois Wilson doesn't quite get

false to his vows as a husband and friend, for he deliberately makes love to his friend's wife. For the moment both he and the woman are under the spell of midsummer madness, though, fortunately, neither one gives way to the influence.

The incident is observed, nevertheless, and gossip spreads rapidly. For a time it seems that both homes will be ruined and that death and suicide must displace friendship and love. In the end the characters luckily prove to be bigger than the incidents that moved them. They see the evil of their own ways.

The picture is extraordinarily well played by a genuine all-star cast.

SOBEL.



"Brewster's Millions"

PART III

By Roscoe "Fatty" Arbuckle

Synopsis

'Monte' Brewster (Roscoe "Fatty" Arbuckle) has grown from strenuous infancy to bulky and fairly industrious manhood. Having obtained employment in a steamship office he goes to meet adventure coming around the corner in the person of Barbara, his employer's daughter. He is fortified by a "good luck" idol which he has purchased with borrowed money. When his grandfather Brewster gives him a million dollars as a birthday present, his grandfather Ingraham becomes angry. But Monte, delighted, calls up his employer to give him a piece of his mind.

JUST at that moment Drew placed the receiver on the desk and turned to Barbara. "Brewster's on the phone now," he whispered. "You take it."

Barbara's Face Lighted

with anticipation as she picked up the receiver. She dropped it almost as quickly as a string of profanity that would have shocked one of her father's oldest sailors came over the wire.

At the other end Monte had hardly paused for breath, but suddenly, as he heard Barbara's voice he flushed and said: "I didn't know it was you. I thought I was speaking to your father." Then he stopped again. "I am very sorry, Miss Drew. I hope you will forgive me."

Could he have seen Barbara he would have realized that despite the shock she was surviving splendidly. Ignoring the torrent of expletives, she said in her sweetest tone, "Of course, you must come to the races this afternoon. Everybody who is anybody will be there."

Monte, still smiling, answered that he would be delighted and presently concluded the conversation.

Dressing luxuriously, he went out for breakfast, and did his best to pass the forenoon. To his astonishment time hung very heavily on his hands. After all, it was not so funny to have absolutely nothing to do. Slowly the hours dragged until lunch time, and, although not in the least hungry, he ate a meal and then returned listlessly to his room. He had just settled down to a perusal of a number of automobile catalogs which he had gathered when there was a knock at the door and Blake, the attorney, entered.

"I've got a

Proposition to Make

to you," he said. "And in just so many words, it is that your Grandfather Ingraham wants you to become an active partner with a five-million-dollar interest in his business."

Monte, who had been listening open-mouthed, sprang to his feet and tried to seize the lawyer's hand, but the latter waved him back to his chair, continuing: "This offer, however, becomes effective in one year in case you are willing to comply with the conditions. Here they are:"

He handed a legal document to the erstwhile clerk, who read it slowly. The last page contained the meat of the situation.

"First: In one year, on your twenty-sixth birthday, you are to be absolutely broke.

"Second: You must not give your money away. Spend freely, but get your money's worth.

"Third: You must have no matrimonial entanglements.

"Fourth: You must tell no one of this offer or the reason for your efforts to dissipate your present fortune."

Monte Looked Up Dazed

and grinned foolishly. "What the—!"

He read the paper over again carefully. "Say, has Grandfather Ingraham gone crazy?"

Blake shook his head vigorously. "Mr. Ingraham believes that this money, so long hoarded, would benefit mankind by being circulated; also he wants you to choose between

salary! But first come with me to the races."

Just before he closed the door of his room Monte gazed fondly at a picture of a race horse on the wall. "The harder you lose," he said, "the better I will like you."

At the race track shortly afterward Monte gazed at the names of the horses on the blackboard and

Paused at the Last One

on the list—a fifty to one shot to win and twenty to one for place. The horse was named *Mud Lark*. "That's my bird," said Monte, and taking a roll of bills from his pocket he passed it to the bookmaker. "One thousand on *Mud Lark* to win," he said.

Everybody laughed. His friends tried to argue him out of this foolish bet but he was adamant and received the ticket from the bookmaker with a smile. As he turned away from the bookmaker's stand Barbara Drew appeared and greeted

graham occurred to the late clerk. "No matrimonial entanglements." With a sigh, he dropped Barbara's hand, and before she could speak the bookmaker in his stand above them suddenly dropped his glasses and put his hand to his forehead as though having sustained a blow.

A moment later the judge hung out a card on the score board as follows:

Mud Lark Wins

A scene of wild excitement followed; hundreds of bettors were tearing up their tickets, but Monte's friends rushed to him to tell him

The Good News

The young man appeared dazed, so Mac snatched the ticket from Monte's hand and collected the stacks of bills from the bookmaker, piling them in the astonished winner's arms. With difficulty, holding the accumulated wealth, Monte reached in his pocket and pulled out the God o' Luck. "Say," he said, "you've got to learn that I win when I lose!"

Reflect, oh ye who imagine that riches invariably bring peace of mind and happiness, and gaze upon the struggle of poor Monte Brewster in his desperate efforts to dissipate a million dollars in the short space of twelve months. Three months of this time have already passed by and he still finds his principal little diminished.

It was afternoon and a

Taxi Drove Furiously

up to the office building in the city and out of it popped our hero, feverish energetic, and rushed to the taximeter and inspected it anxiously. "Thank goodness!" he muttered, as he noted the healthy balance that had been registered. Then to the taxi driver: "Stay right here. I'll need you to-morrow morning." Wherewith he hurried into the office, stopping on his way to purchase a newspaper from every boy who appealed to him and tipping on his way every person upon whom there was the slightest excuse, and even going so far as to hand a coin to a nicely dressed old lady, who handed it back to him with an exclamation of indignation.

He Reached His Office

finally, but before he enters let us take a peep at what is transpiring on the other side of the door. Peggy sat at a desk. At three other desks sat Horace Pettingill, manager; N. Harrison, legal adviser, and J. MacLeod, medical adviser. The door to Monte's private office was guarded by one of three boys in uniform, but the three officials were grouped about Peggy talking seriously. "We implore you to take the position as office manager," said Pettingill. The other two supported him in his urgent request.

"Monte is ruining himself," said Mac, "but if any one can save him, you can!"

"He won't listen to us," pleaded Harrison, "but he will listen to you."

Finally, with a sigh, Peggy nodded and murmured, "All right, I will try it."

They All Shook Hands

solemnly and gratefully and the
(Continued on page 1134)



Roscoe Arbuckle as Monte Brewster in Paramount's production of "Brewster's Millions" consults the ticker with fear lest he finds he has made some money

a useful career and being a useless idler."

A change came over Monte's features as the exact purport of the words dawned upon him. Impulsively he shook hands. "I want to be a worker," he said. "I'll do it!"

"All right," said the attorney. "I am glad you look at it that way."

Everything Is Arranged and you might just as well start in at once."

The lawyer departed, leaving Monte figuring busily on a paper. He was still engaged in this difficult process when his three friends of the night before entered the room. "I'm going into business!" cried Monte, in excitement. "I want you all to go with me. Good job, big

Monte effusively. They had no more than time for a brief greeting before the flag dropped and the cry went up from the crowd, "They're off!"

Practically everybody rushed for the rail, leaving Monte and Barbara almost alone, and the latter, as she started to follow the others, felt Monte's hand on her arm. "Sit down, I want to talk to you a minute. Don't bother about the race."

It Was Easy to See

that Barbara, having realized Monte's vulnerability, was perfectly willing to look for the weak place in his armor and let herself out, in the parlance of the day, to win from him a declaration of love. Unfortunately for her, however, the clause in his agreement with his Grandfather In-

"BILLIONS"

Nazimova Is Bright Particular Star of Metro Film

From the French drama by Jean-Jose Frappa and Henri Dupuy Mazuel. Scenario by Charles Bryant. Directed by Ray C. Smallwood. Produced and released by Metro.

| | |
|------------------|-------------------|
| Princess Triloff | Nazimova |
| Krakerfeller | Owen Carey |
| | Charles Bryant |
| | Frank Manners |
| | William J. Irving |
| | Pushkin |
| | Victor Potel |
| | Isaac Colben |
| | John Stepping |
| | Mrs. Colben |
| | Marian Skinner |
| | Mazie Colben |
| | Bonnie Hill |
| | John Blanchard |
| | Emmett King |
| | Bellboy |
| | Eugene H. Klum |

It's a Metro. The star is Nazimova. Playing "opposite" her is Charles Bryant, who is also credited with the scenario from the French farce. The picture starts out with graphic scenes in Russia where a revolution has everything in a state of terror. Nobility is seen in state, with Prince Triloff, a cruel militarist, meeting death when a bomb explodes his carriage and that dignitary to smithereens. His aide-de-camp, Pushkin, played by the former celluloid

slapstick comedian, Victor Potel, barely escapes with his life.

Now, the prince's daughter is a mighty fine girl, and to get away from the Russian frights and terrors flees to America incognito. In the passing, she meets a poor poet, one Owen Carey, who writes such beautiful love poems that the heart of the princess goes out to him. She even becomes such a worshipper at his poetical shrine that she helps him along with his work, her support coming in a roundabout way, with Carey only knowing that it is "an unknown friend."

Carey becomes a millionaire by the death of a relative. So he leaves his Greenwich Village garret and goes out to enjoy comforts and luxuries. One Manners goes with him and is known as Carey. The princess cares naught for millions, as she is heir to billions. But she finally learns all after throwing her hand at the man she supposes is Carey, the poet. But the bogus Carey and two unscrupulous "blackmailers," aided by a young woman, attempt to pull something over the rich Krakafeller, but the princess upsets all their plans. Finally she and the poet meet, but not until Krakafeller is told his money was not willed to him after all, and the princess is finally reached by the pursuing Pushkin and informed that she hasn't the numerous billions after all.

A strata of farce runs through the film, with Nazimova showing decided thespian ability, and putting forth every ounce of her personal magnetism and personality to make the picture score.

The Capitol audience appeared to obtain much personal satisfaction from the film and there were sections that caused hearty laughter.

There are some adequate stage settings and the direction as a whole is satisfactory.

VANCE.



A game of cards with a Russian princess is not an everyday affair even in the life of a poet, and Charles Bryant is making the most of it. As for Nazimova she is not particularly interested. Perhaps poets are nothing at all out of the ordinary in her young life

At the right, the business of writing may be important to Charles Bryant, but to Nazimova there is nothing at the present moment that she wants so much as to hear him read some of his latest poems aloud to her, and she is determined to have her own way

At the top of the page, Nazimova as the vivacious little Russian princess who is the heroine of "Billions" (Metro) thinks that a combination of shadows and a tennis racket are sufficient to hide her from the anarchists who may be pursuing her into her American hiding place



Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Cecil B. DeMille's Marriage to Louise Glaum "Greatly Exaggerated"—Robert Edeson's Dogs Safe—The Duck Season—Music in the Studios

CECIL B. DEMILLE is not a bigamist. Despite the efforts of some of the New York newspapers to have the Paramount director married to Louise Glaum he denies the allegation and offers in extenuation the fact that his wife and three children wouldn't let him.

News of his "Marriage" was not long in reaching Mr. DeMille, and he forthwith

Wired to New York

the following statement:

"While I have never met Miss Glaum I am very sure that any man would be honored by her hand. Unfortunately, I was unable to be present at the ceremony because my wife and my three children would not let me."

The story, it seems, was sent out over a press association wire from Knoxville, Tenn. A hardware merchant there was let in on a "secret" by a newly married couple, who said they were really Mr. DeMille and Miss Glaum. The hardware merchant kept the "secret" as long as he could, and then "spilled" it to a reporter. The reporter "fell."

"Bull" Montana, noted for his characterizations of brute roles, is taking on dignity. He is to be programmed hereafter as Jack Montana.

Robert Edeson out at the Metro studio has received a long anticipated letter informing him that the ten German shepherd dogs he gave to the Washington government soon after the beginning of the war are safe in Germany. These animals were raised and trained by Mr. Edeson, and two of them were decorated during the war. The letter informing him that the dogs were safe and would soon be returned to the United States is the first word Mr. Edeson has had from them since their "enlistment."

Wanda Hawley has just acquired a new double-barrelled, 28-gauge shot gun for use during

The Current Duck Season

Miss Hawley has been too busy for sports since becoming a Realart star, being excellent at tennis and golf in addition to her love of hunting. Now, however, with several releases in advance, she hopes to make up for lost time.

Milton Sills has returned from a duck hunting expedition at Baldwin Lake. Mr. Sills reports ducks plentiful but the weather cool.

"Are you good at duck hunting?" queried Bebe Daniels of Jack Holt, apropos of a location trip to Big Bear Lake. "Nope, my specialty has always been chickens!" returned Holt. All of which may mean much or nothing at all.

"Vidor Village" sponsored by King Vidor, has now sprung up alongside of "Specialtown" as the Jesse D. Hampton studios in Hollywood were rechristened when taken over by the Special Pictures. Now we can look for Southern California to be dotted with film communities named after their stars and producers, such as "Holubar Hamlet," "Salisbury Settlement," "Hampton

Hollow," "Browning Burg," etc. Next month a municipal election will be held at Specialtown, with Ford Sterling and Louise Fazenda running for mayor, and Chester Conklin and Neely Edwards mentioned for Chief of Police.

Norman McNeil has been engaged as chief musician for the Metro studios in Hollywood. Mr. McNeil will have complete charge of all music for settings. He was formerly with D. W. Griffith, and is a talented player of the piano and accordion. When all of Metro's producing companies are at work, as many as

Ten Orchestras

are employed to furnish "atmosphere" for the players.

These movie actors are the handiest things! When Clarence Geldart isn't working in a scene of the new Mary Miles Minter Realart picture, he "doubles in brass" by playing the cello to aid the star's emoting.

"I've longed for several months to make a comedy in which everything is wrecked," said Buster Keaton recently, and in "The Scarecrow" he got his wish. They ruined more than \$4,000 worth of furniture and threw furniture and actors and fists and humans and other demolishing articles with reckless and happy abandon.

Out in the Hollywood colony is a little screen club where famous stars

congregate nightly. Louise Lovely is one of the most popular members of this "star club," and everybody there has congratulated her on her successful work in her first two star pictures for Fox, the latter just completed.

Cleo Madison, who recently finished playing the leading feminine role in Metro's "White Ashes," is enjoying one of those

Between-Films Vacations

Miss Madison has taken up horseback riding as a pastime.

Edward Connelly, the veteran Metro character actor, is also on a vacation after completing his role in "The Four Horsemen of the Apocalypse."

Eileen Percy's next picture for Fox is to be released in January under the title "Why Trust Your Husband?" directed by George E. Marshall. Harry Myers has the leading male role.

Al St. John is making rapid progress on his second Sunshine comedy. St. John not only plays the leading role, but also acts as his own director.

Thanksgiving Day was a double holiday for Tsuru Aoki, the wife of Sessue Hayakawa, since she celebrated her birthday and Turkey Day at the same time. A surprise dinner party was held at her home in Hollywood Thanksgiving eve, when the Japanese star celebrated her correct birthday for the first time. The

reason of this is that she did not find out the true day of her birth until she visited her parents last summer in the Orient, and found she was celebrating her sister's birthday in September instead of her own in November.

Milburn Moranti, who has been making one-reel comedies for the Special Pictures Corporation release at the Barboa studios, Long Beach, will move his productions to the Special Pictures studios in Hollywood.

Where do the bathing beauties of the comedy film hail from? Reggie Morris, production chief at the Special Pictures Studio, conducted an investigation recently with

Six of His

show girls and discovered that:

Thelma Hellerman was an artist's model in New York.

Helen Dale was a stenographer in a law office in Los Angeles.

Marcella Pershing was a high school girl in a small Kansas town.

Irene Tyner was in the chorus of a travelling musical show.

Dorothy Dee was a kindergarten teacher.

Kay Hawley was a cabaret entertainer in Chicago.

Robert Hopkins, star sub-title writer at the Special Pictures studio, says he never hopes to see:

Chester Conklin with a clean shave.

Ford Sterling with long straight hair.

Louise Fazenda without her spit curl, and made up with a Gloria Swanson coiffure.

Art Acord as a female impersonator.

Neely Edwards playing "Peer Gynt."

Charlotte Merriam as "Hedda Gabler."

Or, the Special Bathing beauties in hoop skirts and pantalets.

Jackie Coogan, who sustained a fractured skull in an automobile accident, November 12th, has completely recovered and is once again at work on the first of a series of "Peck's Bad Boy" pictures for Irving Lesser productions at the Louis B. Mayer studios. The child star will suffer no after effects from the accident, according to the attending physician. His quick recovery is chiefly attributed to the deluge of cheerful telegrams which

Charlie Chaplin Sent

the youngster from New York City.

Marjorie Prevost, sister of Marie Prevost, has been engaged by Metro for a part in "What Is the Matter With Marriage?"

Nick Cogley, of the Goldwyn players, has been appointed chairman of the committee to arrange a rodeo to be held near Los Angeles by the motion picture people. It is to last for days and it is hoped to raise \$75,000 to be distributed to the poor through the office of Mayor Snyder.

J. Frank Glendon, who is at the Goldwyn studio playing in "The Water Lily" by Gouverneur Morris, is the possessor of a piano which he values highly because of the artists who have played on it. Rubinstein, Godowsky, Moszkowsky, Ornstein and Levinsky have all played upon it.



Director Rex Ingram stages a little cider party between scenes of "The Four Horsemen of the Apocalypse," which he directed for Metro

"THE DEVIL TO PAY"**Pathe Releases a Dramatic Brunton Production**

From novel by Frances Nimmo Greene.
Directed by Ernest Warde. Produced by
Robert Brunton. Released by Pathe.

| | |
|-----------------------|-------------------|
| Cullen Grant..... | Roy Stewart |
| Brent Warren..... | Robert McKim |
| Dare Keeling..... | Fritzi Brunette |
| Larry Keeling..... | George Fisher |
| Mrs. Roan..... | Evelyn Selbie |
| George Roan..... | Joseph J. Dowling |
| Dick Roan..... | Richard Lapan |
| Dr. Jernigan..... | Mark Fenton |
| Detective Potter..... | William Marion |

There is no sin however undiscovered that somewhere, sometime, somehow, is not paid for! One cannot successfully play the devil without paying the devil for the impersonation. "The Devil To Pay" a Robert Brunton production released through Pathe is a feature dealing with this theme. It is tensely dramatic, full of suspense with a complete air of mystery about the entire photoplay until the culmination of all emotions and action is reached in a splendidly directed denouement.

The story is unusual and with the delightful portrayals of the individual characters of the cast, the superb handling of the material by the director, Ernest C. Warde, it

makes a picture that will greatly entertain and what is more send its spectators away with something to think about.

Roy Stewart (even if he does take himself a trifle too seriously) gives a very fine performance.

A wealthy and prominent citizen commits a crime and causes another man to be hung in his place. The victim officially hung, the p. c. believes himself safe from detection. But the district attorney is too wide awake and soon an indictment follows. Then comes the weird and interesting part. The voice of the man who was hung is heard over the phone by the man who caused his death. "Brent Warren. Do men die?" it asks him. Events follow one another until at the trial the man who was hung appears to testify. How does he come back from the dead? Well—but that is the interesting part! Romance is lead to the story by the rivalry of the district attorney and the leading citizen for the one girl. But it all comes out well.

MARGOLIES.



At the top of the page, Roy Stewart and Fritzi Brunette indulge in a brief moment of affection in Robert Brunton's production of "The Devil to Pay" for Pathe

Above, Fritzi Brunette tries to make Robert McKim see that help approaches. McKim is busy reflecting that Henrys are not the only cars that break down

At the right, George Fisher pleads with Fritzi Brunette from a point of vantage on the chaise longue but Fritzi has her own ideas about things and says so



"THE SIN THAT WAS HIS"

William Faversham Does Virile Work in Selznick Film

Directed by Hobart Henley. Story by Frank L. Packard. Released by Selznick. Raymond Chappelle... William Faversham
Malerie Lauffeur... Lucy Cotton
Father Aubert... Pedro de Cordoba
Madam Lafleur... Miss Sherman
Madam Blondin... Lulu Warrenton
Blondin... Robert Conville
Bishop... John Burton

When Frank L. Packard wrote the "Miracle Man" he proved that he knew how to provide good material for the movies. In his new picture, "The Sin That Was His," he has demonstrated his ability to repeat.

Perhaps the most distinctive feature of the film is its power to show the inner struggle of a soul lost in sin. Up to the present, few pictures have been able to do more than give an outward presentation of soul conflict. "The Sin That Was His," goes much deeper; it delves into the spirit of the man and reveals convincingly the change that comes to him. The director was fortunate in securing William Faversham to portray the leading role, for his conception of this spiritual development is digni-

fied and authoritative. Mr. Faversham's long experience on the legitimate stage has always been characterized by artistry and sincerity.

The story concerns the disintegration and final reclamation of a soul. Chappelle studies for the priesthood, but succumbs to a love for gambling. He becomes involved in a murder and for the time being fears that he will be accused of the crime. At this point, he chances upon the body of a priest, struck by lightning in the storm. In an effort to save himself from hanging for the murder, he exchanges his clothes for those of the priest. Then he goes to the rectory and takes up the life of the priest. The deception works perfectly. He becomes beloved for his deeds of kindness and piety and finally wins the love of the whole community. Then strange events follow leading to a thrilling murder trial and the final solution.

SOBEL.



(Above left) William Faversham in "The Sin That Was His" (Selznick) learns that even his clerical gown is no protection to him

(Above right) Parting with Lucy Cotton is not easy for Mr. Faversham

At the right, the lure of the gaming table has its fascinations

At the top of the page, William Faversham as the hero of "The Sin That Was His," his latest picture for Selznick





"THE NEW YORK IDEA"

Realart Presents Alice Brady in Famous Role

Adapted from Langdon Mitchell's play. Directed by Herbert Blache. Released by Realart.

Cynthia Karslake.....Alice Brady
John Karslake.....Lowell Sherman
Vida Phillimore.....Hedda Hopper
Judge Philip Phillimore.....George Howell
Sir Wilfrid Darby.....Lionel Pape
Caroline Dwight.....Margaret Linden
Bishop Matthew Phillimore.....Edwards Davis
Tim Fiddler.....Harry Hocky
Mrs. Fiddler.....Nina Herbert
Mrs. Phillimore.....Julia Hurley
Miss Heneage.....Marie Burke
Grace Phillimore.....Emily Fitzroy
Brooks.....Robert Vivian
Thomas.....Edgar Norton
Karslake's Butler.....George Stevens

Eventually every worth while story, novel or play reaches the screen! This time it happens to be one of the cleverest plays of New York society life ever shown on the stage of the metropolis. It is "The New York Idea," that satire on society divorces that Minnie Madern Fiske made famous. Realart is responsible for the production, while Alice Brady plays the well-known "Cynthia."

It is a photoplay of good photography, passable lightings and excel-

lent direction. Herbert Blache, the director has caught the right atmosphere in which the story moves.

Miss Brady as "Cynthia," does some very good work. Certainly this actress upholds her name and fame as a perfect model for some original creations in the matter of dress. There is a statuesque poise about Alice Brady, that has become indeed a great part of her.

There is no need to narrate the story in full, since it is quite known. It all revolves about one of the lines of the original manuscript which so aptly states the theme: "Marry for whim and leave the rest to Fate and the divorce court." Such is the New York idea of marriage. The photoplay has made no infringement on the play and sticks very close to it.

Lowell Sherman gives a very intelligent interpretation of John Karslake. Hedda Hopper, George Howell, and Lionel Pape are also deserving of high commendation.

MARGOLIES.



At the top of the page, Alice Brady as Cynthia Karslake in Langdon Mitchell's famous comedy, "The New York Idea," which Realart has transferred to the screen

At the left, Alice Brady and Lowell Sherman approach the fatal moment with strangely mingled emotions while the bishop does his duty as he sees it

Below, Cynthia and John and others of their set cluster about the clubhouse rail to see the outcome of the race in "The New York Idea" (Realart)

"SOMEONE IN THE HOUSE"

Metro Produces Excellent Crook Picture Without a Star

Adapted by Lois Zellner and Marc Robbins from the play by Larry Evans and George S. Kaufman. Directed by John E. Ince.

Jim Burke.....Edmund Lowe
Molly Brent.....Vola Vale
"English".....Howard Crampton
Percy Glendenning.....William J. Irving
Helen Glendenning.....Clara Lee
Walter Hargrave.....Lawrence Grant
"Deacon".....Edward Connelly
"Snowie".....Henry Miller, Jr.
Malone.....Edward Jobson
Halloran.....Thomas McGuire
McVeigh.....Jack Levering

It seems strange that in this day and age one should come forward boldly and declare that it is possible for a crook play to be "different," but after seeing "Someone in the House," it is impossible to say anything else. There is a new element of suspense, a new charm of characterization and a new sense of logical development.

Unqualified credit must be given John E. Ince for his direction. He had a good story to work with, but he avoided the temptation to make it trite and obvious. He had a company of first rate players but he brought out the best that was in them.

The story deals with the adventures of an expert thief known as "The Dancer." He is blessed with



a pleasing personality and the ability to mix in society. This equipment of social graces stands him in good stead when he sets out to get hold of the famous necklace of Molly Brent. He learns that Molly is to be the leading lady in a play to be given by society amateurs, and straightway sets about to get himself in as leading man.

Of course he has prepared himself with an exact duplication of the jewels he covets, and at an oppor-

tune moment he makes the exchange. The police have been induced to be on the scene, and at the proper time arrest the thief. But they are a little baffled when Molly declares that the robbery is only part of the play. Eventually she learns that her necklace has really been stolen and that the man she has fallen in love with is a thief. But his love for her makes him decide on a different mode of life and all ends well.

KELLEY.

At the left, the business of falling in love begins in "Someone in the House" (Metro)

Below, an army of braves arrives en masse to capture the famous jewel thief

Above, Vola Vale looks on helplessly while Edmund Lowe stages a bit of a struggle



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Coffee without waste



The Illusion of Refinement

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One flight up.)
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SPECIALIST
Dept. T, 12 W. 40th Street
New York

THE WEEK'S BROADWAY PICTURE SHOWS

THE STRAND Good Singing Features Program of This Week

The outstanding treat of the new bill at the Strand is the singing of the young coloratura soprano, *Amanda Brown*, who had three recalls after her singing of the difficult "Bell Song" from "Lakme." *Miss Brown's* voice is equal to every demand that this composition exacts and she does the difficult runs and high E flat with clarity and surety of tone. The other musical numbers are varied and pleasing. The Strand Symphony orchestra, under the direction of *Carl Edoarde* plays the interesting "Slavische Overture," by *Friedmann* and *Miss Katherine Stang* give the *Chopin Nocturne* in E Flat as a violin number. *Miss Stang* is a competent young player and she has a loyal following in Strand audiences.

The Strand Topical Review is an interesting opening number made up of the best news items of the day and edited with admirable skill.

Under the mysterious title of "There is No Santa Claus," a scenic study of Sweden and St. Bernard dogs is revealed. The closing comedy is full of laughs, revealing the unforeseen exploits of some commuters who undertake to enjoy life via the automobile route.

That resourcefulness and dignity which *William Faversham* has always shown on the legitimate stage he reveals again in the *Hobart Henley* production of "The Sin That Was His," by *Frank L. Packard*, author of "The Miracle Man." The story of this excellent picture may be summarized by closing caption: The sin that was sounded in the pit of hell, was heard at the throne of the Deity.

Mr. Faversham is the moving power of the story but he is ably assisted by *Lucy Cotton*, *Pedro de Cordoba* and *Lulu Warrenton*, a fine character actress. SOBEL.



JEROME PATRICK

Who plays the millionaire husband in *William D. Taylor's* production of "The Furnace" for *Realart*, glares viciously at *Milton Sills* across the page

Faversham at the Strand—"Heliotrope" Moves to Rialto—Capitol has Nazimova—William Hart at Rivoli—De Mille Film at Criterion

THE RIALTO

"Heliotrope" Is Transferred from Rivoli Theater

"Heliotrope," the photo-play which played to crowded houses all last week at the Rivoli Theatre, started a week's run at the Rialto Theatre Sunday, with every promise of surpassing its first seven days' record. The screen drama, made by *George D. Baker* from a story by *Richard Washburn Child*, deals with the efforts of a convict to protect his daughter against a blackmailing mother. The unusual method used by the man, as well as the heroic sacrifice he makes for his child, lift the film far out of the ordinary class. *Fred Burton* plays the role of "Heliotrope Harry" with more than average ability. *Julia Swayne Gordon* has the role of the villainous mother. Others in the cast of this Paramount picture are *William B. Mack*, *Diana Allen*, *Wilfred Lytell*, *William H. Tooker* and *Thomas J. Findlay*.

A Christie comedy entitled "A Homespun Hero" and the Rialto magazine complete the film part of the program.

Hugo Riesenfeld prepared an entirely new music program for the second week's showing of "Heliotrope" at the Rialto Theatre. The overture, played by the entire orchestra with *Mr. Riesenfeld* and *Lion Vanderheim* conducting, is the prelude to *Richard Wagner's* "Die Meistersinger." *William Dege*, cellist, plays *Max Bruch's Kol Nidrei* and *Grace Hoffman*, soprano, sings *Dell'Acqua's Chanson Provençal*.

KELLEY.

THE CAPITOL

Russian Music and Film Divide Honors

When the Capitol directorship arranged for the booking of *Nazimova*, the Russian actress, in a Metro picture, entitled "Billions," it was decided to embellish the program for the current week with Russian dances and music. So Director *Rothappel* and Musical Conductor *Erno Rapee* but their heads together and arranged a musical layout that met with enthusiastic approbation at the opening performances Sunday.

Then the artistic values of such masters as *Alexander Oumansky* and *John Wenger* were brought into play with the result that a special ballet and chorus as well as picturesque stage settings depicting the land of Russia were used.

From overture to feature film it was a Russian atmosphere that proved both interesting and entertaining. The overture was "Marche Slav" (*Tchaikovsky*).

Erik Bye and the Capitol male ensemble sang the "Song of the Viking" (*Grieg*), with *Bye* showing a fine baritone voice, and receiving able assistance from the male voices

and the orchestra. *Bye* is a Norwegian operatic artist, and this marked his first American appearance. It was made under advantageous conditions.

An unusually pretty and effective unit was that of a setting reproducing a Russian Gypsy Camp which had songs, dances and instrumental music, characteristic of the Russians produced in a most satisfactory manner. There was some excellent vocal work by one of the men while a Russian bouffon dance by *Mlle. Sergeeva* and *Leon Leonidow*, proved an undeniably attractive feature. There was special singing by the Russian Cathedral Choir, with *K. M. Buketoff* directing.

The Capitol News had its usual newsy and interesting views. Following the *Nazimova* (Metro) photoplay, a Hy Mayer Capitol Travelaugh, held attention while the Capitol Grand Organ was put through some fine musical paces by *Dr. Alfred Robyn*.

Another film feature was a Prizma picture, entitled "Niagara, Mighty Thunderer." VANCE.

THE RIVOLI

"The Testing Block" Surrounded by Gay Music.

Seemingly to offset the dramatic tenseness of *William Hart's* latest starring vehicle, "The Testing Block," the Rivoli management has chosen merry themes for its musical entertainment.

For the overture, *Dvorak's Carnival* has been chosen. A gay and novel little conceit is the musical number *At the Roadside*, sung by *Carl Rollins*, baritone, and a well picked male chorus. The sombre-toned curtains fall apart revealing a shimmering lake, with a realistic moon in the background. In the foreground a group of sheep herders have grouped themselves comfortably to enjoy the beauty of the night. Their leader is in a joyous mood and sings a rousing song, all joining in the chorus. This effective number is a production of the New School of Opera and Ensemble.

Grace Eastman and *Martha Shelby*, dancers, gaily trip to the lively strains of *Pizzicato*, and please the audience mightily.

Very wide in scope is the Rivoli Pictorial, giving side glances at the performances of street fakirs in Burma, daring water sportsmen shooting Canada's rapids on a raft; the thrilling activities of the lumberjacks of the Northwest, motorcycle hill climbing contests in California, flashes from the past, showing death-dealing war devices, the aftermath of the building collapse at Broadway and Fifty-first Street, and a little mosquito comedy entitled "Jerry on the Job," as well as a Mutt and Jeff farce.

"Fickle Fancy," featuring *Ford Sterling*, evoked hearty laughter from the married men present.

"The Testing Block" shows *William Hart* at his best, and is an interesting and stirring story of Wild West life, with a moral.

The bright, well balanced entertainment is brought to a gay close by an organ solo of *Hibbons' Festival March*. ELITA.

THE CRITERION

Excellent Music Program for "Midsummer Madness"

The first showing of an extended engagement of *William DeMille's* special production of *Cosmo Hamilton's* "Midsummer Madness" was given Sunday at the Criterion. The theme is a study of a domestic problem in which four lives are on the precipice of ruin.

A Prizma scenic, entitled "If," and "Morsel's Picturesque" are other screen attractions.

Hugo Riesenfeld prepared a music program that is in keeping with the high standard set by that house. The prologue—prologues have become a feature of the Criterion showings—was a production of the New School of Opera and Ensemble entitled "Four Seasons of Life," with *Betty Anderson*, soprano; *Jean Booth*, contralto; *Georges Du Franne*, tenor; *Grace Eastman* and *Martha Shelby* and a quartette. Special stage settings and a well-worked-out theme made this one of the most interesting bits that has been presented by *Mr. Riesenfeld* in his new house.

Desha, the little Serbian dancer whose work at the Rivoli and Rialto last season received much praise, appeared with her "Bubble Dance" and received an ovation. The overture played by the orchestra, *Victor Wagner* and *Drago Jovanovich* conducting, was *Maurice Mozowski's Serenata*. SOBEL.



MILTON SILLS

Not to be outdone by *Jerome Patrick*, *Mr. Sills*, who plays the part of a family friend in *Realart's* "The Furnace," glares back every bit as viciously

SCREEN NEWS OF THE WEEK

\$25,000,000 FRAUD ALLEGED IN WILDCAT FILMS

Worthless Stock Purchased by Small Wage Earners, it is Said

THE Vigilance Committee of the National Association of the Motion Picture Industry is authority for the statement that worthless stock amounting to more than \$25,000,000 is the yearly offering of the wildcat motion picture companies to the American public.

The committee, created last summer by the established producing, distributing and exhibiting companies, has investigated some seventy companies with a total capitalization of about \$180,000,000, and believes that when all the new companies of this character launched during the year are counted it will be found that their total capitalization will reach fully \$350,000,000.

According to the report, the people have bought between \$25,000,000 and \$50,000,000 of stock issues, none of which is worth the paper on which the certificates are printed.

Most of the victims are declared to be small wage earners—clerks, stenographers, barbers, waitresses, bootblacks, hotel porters and the like. Government employees in Washington are said to have bought considerable stock in a company floated there.

Persons in straitened circumstances, crediting the extravagant reports of stock salesmen as to great fortunes "made overnight" in the movies, have exchanged Liberty bonds for stock that will never pay a dividend.

Many of them, wholly unfit to take any part whatever in motion picture production, were roped in on the inducement that they would be made great actors or actresses in the companies, to discover later an inconspicuous clause in their contracts stating that it must be countersigned by the casting director.

"Officials of legitimate film producing companies," reads the committee's report, "feel that, next to the victims of the wildcat companies, they are the worst sufferers, because of the ill-repute the operations of fake concerns cast on the whole motion picture industry."

"Only two or three of the seventy companies investigated had any assets or proved earning capacity when their stock was offered to the public. Only half a dozen could boast officers or promoters who had any real experience in any branch of the motion picture industry."

New Sunrise Feature

The first stunt in a nation-wide teaser campaign in connection with the forthcoming release of Peggy Hyland in "The Price of Silence," by the Sunrise Pictures Corporation, No. 220 West 42nd Street, was completed this week when more than 10,000 post card pictures of Peggy Hyland were sent broadcast to state right buyer and exhibitor alike. The card merely contained a few teaser lines, the name of the star and title of the picture, while no mention was made of the distributing company about to release this super-independent special. Beginning this week, some of the teaser ads which exhibitors will be urged to use later on, will appear in the trade press.

Scores of inquiries are coming in to Winfield F. Kelley, general manager of the company, from state right buyers and exhibitors, relative to the announcement in the press on the acquisition of a new Peggy Hyland feature.

"Forbidden Love" Completed

Thomas de Vassey, vice-president of the National American Film Corp., has completed "Forbidden Love," directed by Philip Van Loan. The cast includes Creighton Hale, George MacQuarrie, Marguerite Clayton, Harold Thomas, Peggy Shaw and Thomas Cameron.

American Special

American Film Company's next production is "Sunset Jones," directed by George L. Cox. The title role is played by Charles Clary. Irene Rich plays opposite Mr. Clary.

W. K. Ziegfeld Chooses Only Stage Actors

W. K. Ziegfeld, who has invaded the motion picture field, intends to choose for his productions actors from the legitimate stage only. That he has adhered to his resolve is seen in the array of stage celebrities that he has gathered for his first offering which is now in the making. His star is Florence Reed. And the supporting players are Tyrone Power, Norman Trevor, Earle Foxe, Henry Stephenson, William Roselle, Mlle. Dazie, Paula Shay and others who have established themselves firmly on the stage.

Rivoli Christmas Festival

Hugo Riesenfeld is planning a special Christmas festival for children at the Rivoli Theatre from Christmas Day to January 2, each morning at 10.30. A Christmas pantomime and a special program of music and screen entertainment is being arranged for the festival to which only children accompanied by adults will be admitted.

Bunny's Son on Screen

George Bunny, son of the late John Bunny, is now making a series of two-reel Capitol Comedies for the National Film Corporation of America. These George Bunny comedies will be released through Goldwyn. The first of these comedies is "At It Again."

Marguerite Clark Returns

Marguerite Clark is working in motion pictures again after an absence of nearly a year.



WILLIAM DESMOND

One of the most popular stars of the cinema, now appearing in Pathe pictures

Hart Wins Judgment

William S. Hart has been awarded judgment for \$87,779 by Judge Work in the Superior Court in Los Angeles in the action he brought against Thomas H. Ince for profits on the series of Hart-Artcraft productions.

Hart claimed he was entitled to one-half of the profits for the quarter ending October, 1919, and fixed the amount due him at \$201,654. When the case went to trial, however, expert accountants reduced this amount as a result of credits and balances to the amount finally decided upon.

In Ince Picture

Thomas H. Ince is working on a new Associated Producers' production, titled "Mother," by C. Gardner Sullivan. The cast features Lloyd Hughes, Joseph Kilgour, Betty Ross Clark, Betty Blythe and Claire McDowell.

Mae Marsh's Return

Mae Marsh returns to the screen after an absence of more than two years in "The Little 'Fraid Lady," the Robertson-Cole super-special which was based on Marjorie Benton Cooke's novel called "The Girl Who Lived in the Woods."

Big Plans for Neilan Studios

Activities at the Marshall Neilan studio in Hollywood will be greatly increased with the new year. Soon after the first of January work will be commenced on a picturization of Booth Tarkington's famous "Penrod." In the title role will be Wesley Barry.

Another story to be staged is Albert Payson Terhune's popular work, "The Lotus Eater." Playing a big part in this story will be Irene Marcellus.

Both Wesley Barry and Irene Marcellus will be seen in other Neilan production during the coming year. Marjorie Daw, Colleen Moore and Pat O'Malley are among the others who will figure prominently in the casts of photoplays from the Neilan studio.

Mr. Neilan's renewed affiliation with Marion Fairfax, playwright, and scenario editor, is expected to result in greater achievements in the merit of his future productions.

Mrs. Castle to Return to Screen Here

Mrs. Irene Castle is to return to pictures. She is to be the featured player in four productions a year to be made by the Cawwood Pictures Corporation. The company was recently formed with C. A. Weeks at the head. With Mr. Weeks will be associated Edwin Hollywood, who has directed Harry Morey, Mae Marsh and Mae Murray.

Carillo in Films

George Mooser, who recently resigned from Goldwyn, is to identify himself in his future activities with the players' and story end of the business. He has under his management Leo Carillo, Martha Hedman and Louis Bannison and will manage the film affairs of those players.

Ethel Barrymore With Famous

It is reported that Ethel Barrymore will make a series of pictures for the Famous Players-Lasky company, neither the titles of any of the pictures nor any other details have been announced.

PICTURES BLAMED FOR MANY EVILS

Blue Law Leader Wants Films Censored by Government—Big Protests Planned

THE Rev. Dr. Wilbur F. Crafts of the International Reform Bureau of Washington, one of the leaders in the blue law movement, places at the door of pictures the blame for all sorts of existing evils.

He states that juvenile delinquency is to be attributed to the pictures and that the government ought to censor all pictures before release. Dr. Crafts has issued a statement in which he said that if the Republican administration failed to live up to the expected standard for new reform legislation, Harding would find a troublesome Congress on his hands.

Other developments in the reform movement include a dinner to be held by the Society of Arts and Sciences at the Astor on December 19 to pro-

test against the blue laws campaign. Guests and speakers will include Frank A. Munsey, Amos R. Pinchot, Lee Shubert, Otto H. Kahn, Dr. Frank Crane, Augustus Thomas, D. W. Griffith, Raymond Hitchcock, Sidney S. Cohen and Frank I. Cobb.

A committee of the Board of Managers of the New York Civic League has submitted a report recommending the repeal of the Sunday laws as affecting films and in general approving the aims of the Lord's Day Alliance.

The Knights of Columbus announce officially that 75,000 members who are now attending schools of various kinds throughout the country are opposed to blue laws and will protest the passage of them.

SCREEN NEWS OF THE WEEK

IS THAT SO!

MILDRED HARRIS has returned to New York from the coast.

"The Fighting Schoolmaster" is the title for George Melford's production featuring Monte Blue.

Edgar Lewis has completed "The Sage Hen" in which Gladys Brockwell appears.

Edwin August, director, author and actor, has been engaged for the leading masculine role in "The Teaser," which Dorothy Dalton is making.

Charles Ray was guest of honor at a dinner recently given at the Beverly Hills Hotel, Beverly Hills, Los Angeles, by Arthur S. Kane. Addresses were made by Mr. Kane, Mr. Ray, Richard Willis, Gus Inglis, L. B. Mayer, Mary Miles Minter, Bessie Love, Carter De Haven, Watterson Rothacker, Sid Grauman and Catherine Curtis.

Rockcliffe Fellowes, well known leading man, plays a dual role in "The Price of Possession" the new Paramount picture, starring Ethel Clayton.

Gordon H. Standing attended the annual dinner of the Canadian Club which was held at the Biltmore Hotel, New York. The feature of the evening was a special showing of "The Foreigner," the Ralph Connor story in which Stanley plays a prominent role.

Madlaine Traverse is visiting the kennels in the outlying districts of New York, searching for a Great Dane of intelligence to play a prominent part in the picturization of "The Ivory Disc."

Louise Fazenda, Special Picture star, is to visit New York before returning to the coast.

Tom Meighan and Tom Forman left for California on Saturday to complete "The Quarry," most of which was made in the East.

Ralph Lewis, one of the best known character actors on the coast, is in New York for a rest.

Henry Kolker has been assigned to direct Conway Tearle in "The Fighter," by Albert Payson Terhune, following the completion of the Hobart Henley production.

Kenneth Harlan will be Constance Talmadge's new leading man in "The Man from Toronto." Chet Withey will direct.

Jean Paige is going to leave Hollywood for a brief period, and take a trip to Illinois to visit her parents over the Christmas season. She has been on the Coast for the past eight months working on the Vitagraph lot.

Erik Bye, a celebrated Norwegian baritone, made his first appearance before American audiences at the Capitol Theatre, Dec. 5.

Blanche Sweet is back from Europe. She went directly to the Coast.

Doraldina, Metro's dancing star, accompanied Mayor Snyder in a tour of Los Angeles by airplane on a recent afternoon.

Gloria Swanson will appear in Elinor Glyn's story written especially for her after she completes her role in "The Affairs of Anatol."

William Fox has engaged George William Hill to direct Louise Lovely. The first offering under the new arrangement will be made shortly after the New Year.

The name of Alice Brady's latest Realart picture has been changed from "Voice of the Blood" to "Out of the Chorus."

Marc McDermott has returned to the West 55th Street Fox studios after leave of absence for a special production now being staged by Charles J. Brabin.

Clyde Cook is well into production on his fourth special comedy for William Fox. It is tentatively titled "The Jockey."

Jane Novak has signed again with Marshall Neilan. She appeared in "The River's End" and is now in "Not a Drum Was Heard."

Lincoln to Play Lead

Alpheus Lincoln, familiarly known among his friends as "Al," has been selected by Capt. Stoll to play the lead in the super feature "Determination." Mr. Lincoln is just the type needed to portray successfully the part, being a virile actor and an athlete. Mr. Lincoln has had considerable screen experience and has been prominent on the stage for years. He is an excellent boxer, and one of the scenes requires a bout with a well known pugilist. This, coupled with Mr. Lincoln's ability as an actor, should put the picture "over the top."

Metro's December Specials

Metro will release three big specials this month. They comprise Bert Lytell in "The Misleading Lady," Viola Dana in "Cinderella's Twin" and "Hearts Are Trumps," a picturization of the stage melodrama by Cecil Raleigh. The story is of a girl who is the stake at a game of cards, and of the feud of vengeance that bears fruit twenty years later.

M. P. D. A. Dinner

The members of the Motion Picture Directors' Association, New York Lodge, and those belonging to the coast organization, held a dinner last Tuesday evening at the Hotel Biltmore.

An elaborate entertainment was given, interspersing and following the dinner. The invited guests were men and women affiliated with the motion picture industry and the musical, literary and the artistic world.

Afternoon Teas in Offices

Arrangements have been made to serve tea every afternoon in the offices of the American Film Company in Chicago.

Jack to Direct Mary

Jack Pickford is to direct his sister Mary in her next picture, a story written by the actress herself.

SELZNICK GETS

NEW BACKING

Up-State Bankers Provide Capital of \$2,000,000

Negotiations have been completed by Lewis J. Selznick of the Selznick Enterprises and the Utica Investment Co. of Utica, N. Y., for an issue of \$2,000,000 in 10-year 8% collateral trust fund sinking fund bonds by the Selznick Enterprises which will furnish additional capital for the operation of the various Selznick properties.

Mr. Selznick will continue in full charge of the various Selznick Enterprises without any interference from the coterie of 16 up-State bankers who are interested in the financing plan.

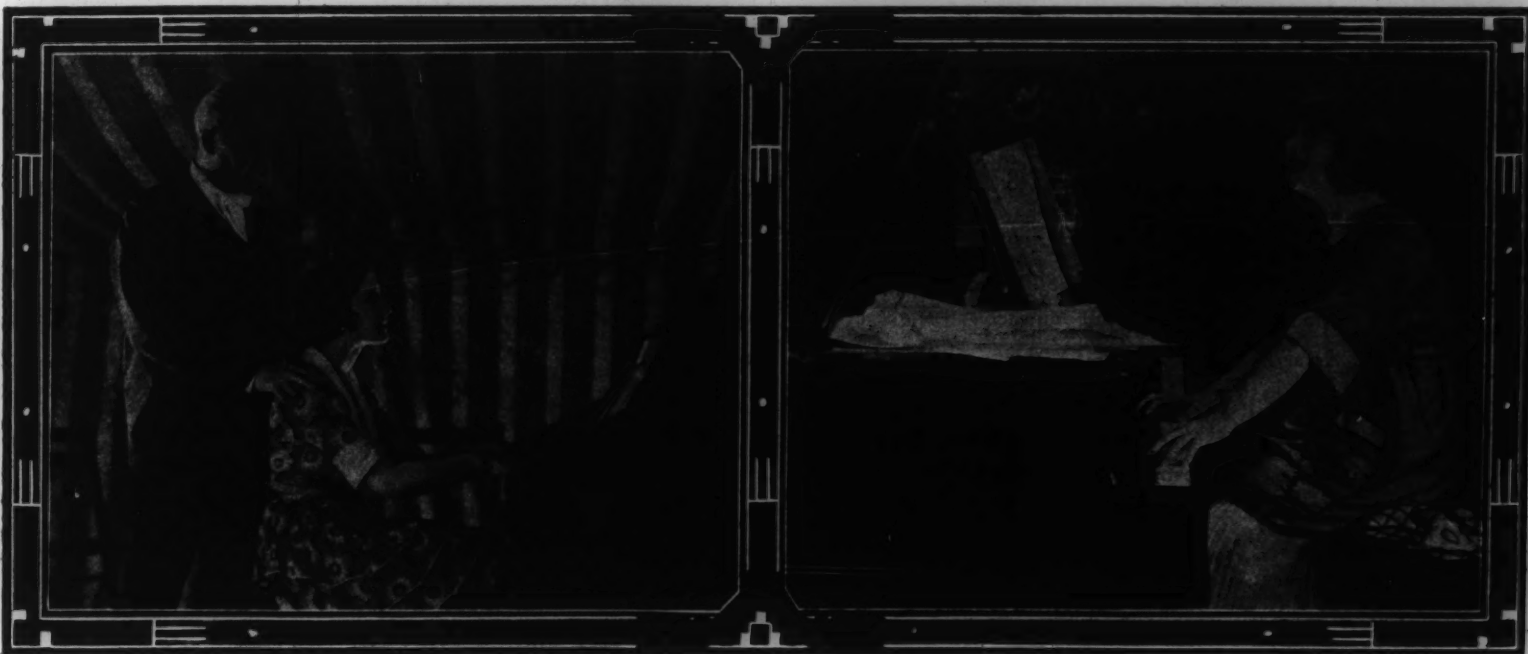
A certified financial statement of the Selznick Enterprises issued by Barrow, Wade, Guthrie & Co. show that for the first nine months of 1920 the gross earnings totaled \$1,155,319.

"Black Beauty" Big Special

The famous story, "Black Beauty" is expected to be Vitagraph's biggest production. It will be the fourth of the new series of specials offered by the company. It follows "The Courage of Marge O'Doone," "Trumpet Island" and "Dead Men Tell No Tales." David Smith directed "Black Beauty." Jean Paige will be seen as the little, old-fashioned Jessie Gordon. James Morrison plays opposite Miss Paige.

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Candler Pictures, Inc., offices in the Candler Building, have been formed to engage in the state right field. The first series will be reissues after which a series of ten foreign-made pictures will be offered. These will be subjects made in Denmark and England. Harry A. Klein is president and Edward Salberg is his associate.



Norma Scherer plays a tune on the organ for William H. Tooker in "The Stealers" (Robertson-Cole)

Margarita Fisher, American star, also believes that music hath charms, so she sings a bit at her new baby grand

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Garry McGarry

Returns

By Mark

A FEW days ago the S. S. Mauretania reached New York and one of the first to scamper down the gangway was McGarry. Accompanied by William J. Mulligan, chairman of the Knights of Columbus War Activities he made for the Lambs Club. McGarry was in uniform and there was inquiry of Mulligan as to who the chap was with the white cross upon his sleeve. Mr. Mulligan made haste to declare that it was the "famous Garry McGarry who put the K. C. on the map—all the way 'round the world from San Francisco to Constantinople." And then followed a series of warm receptions and enthusiastic greetings, for McGarry is at heart an actor and dotes upon his membership in the Lambs. It was during a strenuous rehearsal for the Lambs Gambol that we buttonholed young McGarry long enough to tell us something about his memorable trip. "Yes," he said, "I am glad to get back and return to active harness, but it was a great, grand and glorious experience. One that money could not buy. And while it has its wonderfully interesting and delightfully pleasant remembrances, it was not all milk and honey. I had a number of unusual experiences and now that it is all over, I regard the whole thing as perhaps the greatest thing in my life. When I left New York the only thing I had was the love and blessing of the Knights of Columbus, eight reels of motion picture film, with which I was enabled to accomplish seeming wonders in the Far East. Several things occurred en route to the foreign lands that attracted the attention of the War Department, the State Department and my faithful sponsors both here and abroad, which brought help for me when I had reached my destination.

"The film I took was entitled

'America's Answer'

an official war feature of the United States War, which was handed to me immediately after my appearance at the Lambs Gambol, where George Creel's associates were sufficiently interested in my enthusiasm to head an organization for the benefit of the morale of our troops stationed in Siberia. None of the organization that mapped out the trip would help me financially, yet I considered it an unique opportunity to test my skill as sportsman and showman. The Knights of Columbus were quite willing to help me, but were prevented from doing so by 'conditions and circumstances,' but they did give me my uniform, their love and blessing. I cabled T. Daniel Frawley that I had secured many new plays for him and in answer to my prayers he replied for me to return to his company immediately, 'bringing new plays and a leading man.' Then came cessation of hostilities in France and the fact that a German name had been used in my cablegram caused my messages to be delayed. Immediately following my farewell dinner at the Lambs I received a cable from Frawley to cancel arrangements. I

believed it too late to do so. I pocketed the cable and compelled the German friend who had found his name in my cables to pay our fares to San Francisco. We landed in the Golden Gate harbor just in time to be told that a wireless from Shanghai stated that if the ship had not left for our berths to be cancelled. I told my tale of woe to James B. Duffy, representative of the U. S. R. R. administration in California and on my note he issued our tickets to the Far East.

"Christmas occurred while abroad And We Distributed the Goodies

We were loaded down with by the Stage Women's War Relief and left as many cases of cigarettes and what-not in Honolulu as we could afford. We arrived in Japan New Year's Eve, just after arousing the indignation of the Japanese passengers aboard the Korea Maru to the extent that I was requested to resign from the Commission of Sports because I had broken their rules showing our wonderful film to the crew and passengers that had enlightened them too much in regard to what Uncle Sam did in the war. Hurrying across Japan by rail we caught the Pacific Mail direct for Manila, and as fate would have it, we received a wireless begging us to hurry to Calcutta. At Manila this order was countermanded. We tarried and showed our film with great success under the direction of the Philippine War Department. Then we took a slow boat to China. Here we were dined and feasted and showed the film to advantage. Then we had an unusual voyage to Singapore via a hog-loaded transport. My leading man deserted me and I received a cable from Frawley from Colombo, stating Singapore was cancelled, owing to the death of the leading lady and to proceed to Hong Kong. There I rehearsed new parts and played with the Frawleys. Thence to Shanghai, where I met the Asiatic fleet of the United States navy and began to spend the money acquired. I bought out the theatre for three nights and invited all the men in uniform in that port. Repeated the stunt in Tientsin. Also in Peking, where I met the Fifteenth Infantry under Colonel Wilder. Returning to Shanghai a monstrous benefit, at which I cleared more than \$10,000, under the auspices of the Allied War Relief Association. Then I went to Japan, where more benefits followed and entertainment given all American soldiers and sailors with banquets, theatres, etc. At Yokohama I left the Frawleys and hiring some cabaret entertainers sailed for Vladivostok.

"It was a cold, miserable, foggy-looking place

I Saw from the Deck

of the filthiest vessel that ever fell to my bad fortune to sail upon. I finally got by the customs officers and getting into a 'droskey' I drove up town until I saw the Stars and Stripes that always thrill, but on this occasion shook me even more than



Photo by Floyd

GARRY McGARRY

The young actor who has just returned from a thrilling trip around the world as an entertainer

the movement of the iron-plated wheels crackling along the cobbles of the streets of the back door of Russia. I hailed my driver, who looked at me with much scorn and a movement I mistook for an attempt to strike me with his cowhide, landed me pell mell into the arms and against the rifle of the outpost on duty at American headquarters. In after thought, if I had only known more about soldiers and Russians at that time I would never had the audacity that finally brought me to the door of General Graves. He

Turned Me Over to His

'Morale Officer.' The man was an Irish 'morale officer,' and he allowed me to bring my cabaret entertainers to the enlisted men's dance. The following day I took over the 'Lonesome Dog,' called that through the similarity of the pronunciation of the Russian name. This also had a picture theatre in connection, and I turned the place upside down, put some stoves in the windows, hired some good cooks and advertised hot cakes, maple syrup, ham and eggs, coffee and entertainment for men in uniform. I then engaged the Golden Horn Opera House for a month, and cabled for the Banvard Musical Comedy to come from Manila, bringing them up on an American transport for the exclusive entertainment of Allied Soldiers. When they arrived the manager told me that I had made a slight error in the guarantee that I had cabled. That instead of agreeing to open the theatre free of charge to soldiers and sailors they demanded \$28,000 in-

stead of \$2,800 and all expenses. Before I could leave the ship I was arrested by a Russian officer, who took me to the Military Police Station, where I learned that I was being detained not because of my engaging the theatrical company, but because I was charged with occupying the premises with my cafe and theatre under false pretenses. There was a mixup on the lease which was finally straightened out.

A breakdown took me to the American hospital in Japan. There I found the U. S. S. South Dakota and Admiral Greaves.

"I returned again to Siberia where Christmas stockings were distributed by the K. C. to each boy, and being duly qualified I allowed every American boy all the ham and eggs he could eat for nothing. Each boy, however, signed a slip which the quartermaster asked me to leave behind when we evacuated, several of the cases holding the signature for hot cakes and maple syrup. I sailed from Vladivostok on April 13 on the U. S. President Grant with the last American soldiers, and it was really with heavy heart that I was forced to say adieu to the associations I had made. The sendoff was one that I shall long remember, and much ado was made about my departure, with the Russian Red Cross placarding billboards with signs that read in Russian 'farewell to the much loved and greatly respected Garry McGarry and the courageous Knights of Columbus.' And as the big boat pulled out, my bully Hawaiian entertainers chanted 'Alohae,' I felt I was leaving another home."

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"Brewster's Millions"

(Continued from page 1119)

object of their conversation burst into the room excitedly, newspapers under his arm, waving his hand, tipping his hat to Peggy, and rushed to the ticker beside the stenographer. He looked feverishly at the tape, resting one hand on the typewriter. Looking at his hand a moment later, he dropped the tape and took out his handkerchief, wiping his hand carefully. "Have that thing cleaned at Tiffany's!" he said, and again picked up the tape.

In the background the three friends and Peggy nodded in unison. "You see," whispered Mac, "he is plumb crazy."

At that instant Monte dropped the tape again and gave vent to a cry of joy. "Hurrah!" he cried. "The Artful Savings Bank has failed and I had one hundred and thirty thousand dollars on deposit there. In a perfect paroxysm of joy he rushed over to shake hands with his associates, then hurried to his private office."

As he reached the door the three other men, standing in line,

Pointed to Peggy

and said: "Our new office manager!" To their surprise, for they had expected opposition, Monte smiled broadly. "Good!" he cried. "At a salary of twenty thousand dollars a year!"

He disappeared through the door of his office.

The outer door opened and four men struggled through, bearing a barber's chair which they placed in Monte's private office, the head barber and his assistant followed in their wake, and behind them a three-piece string orchestra. Peggy looked with astonishment.

"Oh, that's nothing!" said Mac. "That's an every day occurrence!" With a shrug of determination

Peggy Removed Her Hat

and coat and with a light in her eye that bode ill for Monte's extravagance, turned toward her desk.

While Monte was being shaved to the dulcet strains of "Sweet Summer Breeze" the office boy picked up the typewriter to carry out Monte's order. He was arrested by Peggy, who gave him a cloth and brush, telling him to clean it himself.

The stenographer had gathered up a handful of letters and handed them to a messenger boy who had just appeared. "What are you doing that for?" asked Peggy.

"Oh," replied the stenographer, he answers all his correspondence by telegraph. He says it's quicker and more expensive."

(To be Continued Next Issue)

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DOLLARS AND SENSE

By INVESTOR

The Best Informed Financial Writer of the Coun-
try Tells of Market Conditions and Offers His
Services to Mirror Readers

RECENTLY we discussed an actress with \$5,000 to invest diversifying her account by purchasing \$1,000 City of Bergen (Norway) 8% due in 1945, \$1,000 New York Central 7%, due in 1930, \$1,000 Duquesne Light Co. 6% due 1949, \$1,000 Bethlehem Steel Marine Equipment 7%, due 1935, and \$1,000 Liberty Fourth 4½, due 1938. The par value of these investments amounts to \$5,000. As a matter of fact it amounts to a sum slightly greater than this for she receives a premium at maturity on some of her bonds as for example the City of Bergen. The actual amount of cash the investor pays for these bonds is about \$4,748.60. And the difference between this amount and the par value (\$5,000) in percentages, is the yield to maturity on her money. This amounts to almost 7% the exact figures being 6.98%. As income she would receive \$322.60 a year. All her bonds are very active and traded in every day so she could realize on them any time she wanted to. I regard her holdings as constituting a very nice list, and the moment money rates (that is the price at which people can borrow money for their business) become permanently cheaper, a condition expected to eventuate next February or March, she should see her bonds go up in price quite substantially.

It follows, too, of course, that when

Money Rates

become cheaper there will be an end to high interest paying bonds of 8%, 7½% and so forth. Five years from to-day holders of 7% and 8% bonds bought round about 95 to 100 will chuckle every time they clip their coupons.

There are a few American Industrial Companies that have issued 8% bonds but they are for short periods of time, ten years at the longest. On the other hand, the 8% long term market is only to be found

In Foreign Issues

and I believe they are cheap at present prices. The Bergens, the City of Christiania and the Kingdom of Denmark 8% bonds all yield over 8%. They are due in 1945, twenty-five years hence.

The Government of Switzerland, the first of the 8% foreign loans, issued last July, is due in 1940, and yields about 7.80%. This bond has sold all Fall somewhere around 103 to 104 until a week or two ago when it fell to 102. At this price I think it is cheap. There is a Sinking Fund operating immediately that retires \$1,000,000 bonds each year at 105.

The Republic of France 8% bonds

(Continued on page 1136)

An Opportunity of a Life Time for the Bond Investor

With lower money rates in sight, owing to the heavy liquidation in commodity markets, the trend of bond prices is toward the higher pre-war levels, and for that reason investors should not delay their bond purchases, especially as present quotations in many instances offer an opportunity of a lifetime to secure a return of

8% to 10%

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Dollars and Sense

(Continued from page 1135)

due in 1945, I have referred to before. At their present price of 100% or thereabouts I regard them as a positive bargain. The yield is about 7.95%.

The Kingdom of Belgium issued a 7½% bond last June, due in 1945, at 98 to yield 7.65. This bond sold recently at 100. There is a Sinking Fund that begins operating in December of this year and retires \$500,000 bonds each quarter at 115.

I hinted before that investors should not be shy of these foreign issues because they are "too far from Broadway" as an investor expressed it to me. All these bonds are the direct obligations of the various countries or municipalities they represent and no foreign country nor municipality can afford to default on them. Should they do so their credit in the world has gone. Countries will default on loans made of their own people, called Internals (Liberty Bonds are Government Internal Loans) before they will default on loans made of other people called Externals. (Republic of France 8% bonds is a Government External Loan.) Instances of default on Externals loans whether National or Municipal, are extremely rare.

Of course there are many other Foreign Government Issues besides these 8% and 7½% bonds. There are all the United Kingdom of Great Britain and Ireland 5½% bonds, some due next year, some in 1922, in 1929, and in 1937. Of these the 1929 issue at about 88½% is

The Most Interesting

for this is convertible into British Internal Victory 5% (provided the holder in this country is not a British subject); and there are some foreign exchange features that we need not dwell on here, that make it attractive. For a business man who wants to put some money away for a few years these bonds look good and their security is, of course, unquestioned. The Dominion of Canada has two 5½% issues due in 1921 and 1929 and three 5% issues due in 1921, 1926 and 1931.

The Imperial Japanese Government has two 4½% issues and one 4% sterling bond issue. These bonds are what I should describe as a good speculative investment and I should like to go into the situation at some length later. And there are many others, such as French cities, Paris, Lyons, Marseilles, City of Copenhagen 5½, City of Zurich 8% (that I don't very much like because Zurich is the Red centre of Switzerland, a political reason, you note, not economic) Chinese Railway 5%, Argentine Government 5% and so on.

But, to my way of thinking, an investor today does better for himself to take up these 8% long term issues and I do not hesitate to recommend them, even to the extent of urging a slightly heavier participation than one in five because I believe they are cheap today and will show profits (and it's always pleasant to show a profit) within two or three years. A 5% bond will always be more numerous than an 8% bond but it is my belief an 8% bond at about 100 in 1925 will be a rare bird.

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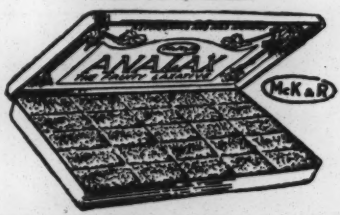
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XMAS MIRROR

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IS THAT SO!

Jeanette Dietrich, of "The Century Midnight Revue," is organizing an American Legion Post of the girls at the Promenade, who served the military forces in any capacity during the war. She already has six members, including herself, all of whom have been yeomanettes in U. S. N. R. F.

Reports from Philadelphia indicate that Eddie Cantor in the Century Promenade production, "The Midnight Rounders," is a big success, the gross business last week being over \$30,000. One of the most amusing scenes in which Mr. Cantor appears, by the way, was written by Lew Hearn, the comedian.

May Boley, who has not been seen at the Winter Garden since she appeared there in "Whirl of the World," has been engaged for a prominent part in the new "Passing Show of 1920."

Elsie Ferguson is planning to return to the Broadway stage shortly.

Among the British actors who have come over to appear in Broadway productions are Herbert Anstruther of "The Young Visitors;" Geoffrey and Fred Kerr, in "Just Suppose," and Lupino Lane of "Afghar."

Inez Plummer returned to the stage last week after a long absence in the leading role in "The Broken Wing," which was written partly by her husband, Paul Dickey.

Charles L. Gilpin who is winning a distinguished success in "Emperor Jones," played the part of the freed negro slave in "Abraham Lincoln."

Donald Gallagher has succeeded Tom Powers in the leading masculine role in "Bab," at the Park Theatre.

Otis Skinner will reach New York shortly after the holidays, it is said, in his new play, "At the Villa Rose."

The two plays presented by Henry W. Savage this week and next, namely, "Cornered" and "Lady Billy," were written by actors. The former is the work of Dodson Mitchell, while "Lady Billy" is by Zelda Sears.

Vivienne Segal will open in "Three Kisses," a new musical comedy, at Springfield, Mass., Jan. 24, under the direction of Wilner and Romberg.

Irene Fenwick and Helen Ware will be seen in the leading roles in "Pagans."

Wallace Eddinger has been engaged by George M. Cohan to head the cast of "Love and Learn," which will be produced out of town Christmas week.

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Who's Who in America
1920-1921**New Acts**

(Continued from page 1109)

is the belle of the north. There is grotesque comedy with a song and dance thrown in for good measure. For the finish they burlesque Napoleon and Josephine, with Miss Wyde as the Empress and Wood as the Emperor's understudy. There is a hilarious farcical finale when an amusing dance is done by Wood and Wyde.

MARK.

**Gus Edwards Has Big, Big
Classy Revue**

When Gus Edwards was unable to get his proposed big musical show into complete shape for an intended Broadway production he did the next best thing and placed it in vaudeville. Naturally he had to shape it into a miniature form to make this possible yet he accomplished the job in a highly satisfactory manner. The costumes are many, colorful and of the designs used in the big shows. His chorus looks well and wears the handsome wardrobe attractively. The settings are new, rich and pretty and give the act a classy appearance. Edwards heads the revue and works hard throughout. At the Palace recently the act made not only a pretentious "flash" but revealed some entertaining stage talent. Of the list of entertainers with Edwards there are the Furness Sisters, Hazel and Alice. Then there is also that dancing prodigy of Edwards', namely Chester Fredericks. He's little and young and yet at the Palace demonstrated that he is a wonder and has a stage future. He did a solo dance that showed the boy has amazing agility, grace and originality. There are some pleasing numbers, among them *Partners* sung by Edwards and Alice Furness and *When Old New York Was Young*.

MARK.

**Benny Davis' New Song Hit
Creating Furore**

A brand new song, entitled *Make Believe* that is the lyrical composition of Benny Davis, who wrote such surefire hits as *Margie*, *Jean*, *High Brown Babies' Ball* and *Good Bye Broadway*, *Hello France*, is creating such a furore within the past few days that there is no question that it is a "natural" that is going to prove a selling-sensation. Vaudevillians, orchestras and shows are after the number which is a ballad foxtrot. It has a wonderful theme, conveying a wonderful message. The music was written by Jack Schildkret. The latter is the well known musical director of the Little Club. Nightly his orchestra is taking numerous encores with *Make Believe* which has been accepted for publication by Watter-son, Berlin & Snyder.

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Will you be good enough to let me know whether or not Eddie Cantor played blackface comedy in the "Follies" during the past three or four years.

I don't mean whether he played an occasional part in blackface, but whether he is considered a blackface or white face comedian.

MAY TERRY.

Eddie Cantor sho' am a blackface specialist.

A Pleasant Duty

It has been called to our attention that more than one woman was made happy by the competition for one-act plays held by the League of American Pen Women recently. It gives us great pleasure to inscribe their names on this tablet of fame. Anna Nathan Meyer wrote "P's and Q's." Ruth Murray Underhill was a winner by reason of her "The Door of Miracles." Elizabeth de Aliaga achieves immortality through her "Euphemista." "White Tulips" have made Faith Van Valkenburg Vilas one of the dramatic great. These plays will be presented at the Morosco Theatre on Friday, Dec. 10th at 2.30 p. m. Dixie Hines will be there to greet the prize winners. We regret that this herald goes to press too early to be prophetic, and too late to be of service.

The cast for "P's and Q's," the comedy by Annie Nathan Meyer, which will be the chief attraction at the special matinee of the League of American Pen Women has been selected, and comprises Geoffrey Kerr, Leslie Howard, Mrs. Whiffen and Jose McLane.

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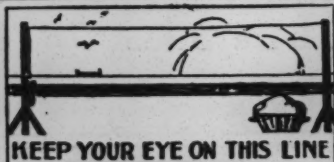
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Virginia Faire

You!!!



Lois Wilson

You!!!



Clara Kimball Young



Gertrude Olmstead

Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered you on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be \$10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

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The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at \$25 in any jewelry store.

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Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

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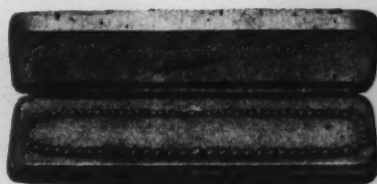
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